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An
JOACHIM RAFF.

TRIO
(A moll)
für Pianoforte, Violine und Violoncell

von

MAX ERDMANNSDÖRFER.

Op. 27.

Eigenthum des Verlegers für alle Länder.

Pr. 10 Mk.

BERLIN,
ADOLPH FÜRSTNER
C.F. MESER.
Königl. Sächs. Hofmusikhandlung.

Den Verträgen gemäss deponirt.

ENT. STAT. HALL.

Stich der Kistner'schen Officin, Leipzig.

TRIO.
No. 1.

Allegro con fuoco. M. M. ♩ = 152.

Max Erdmannsdörfer. Op. 27.

Violine.

Violoncello.

Pianoforte.

p ben tenuto

cresc.

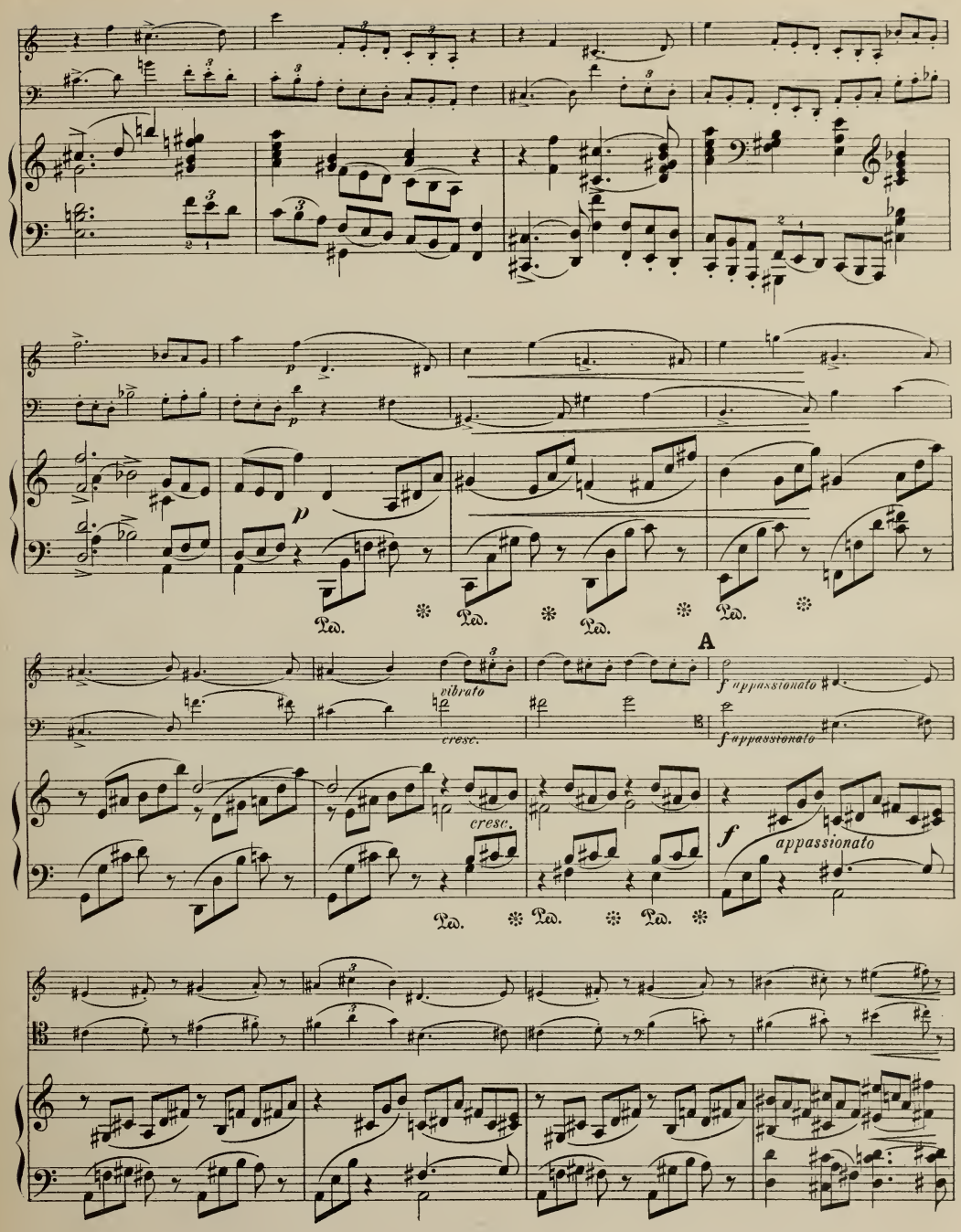
al

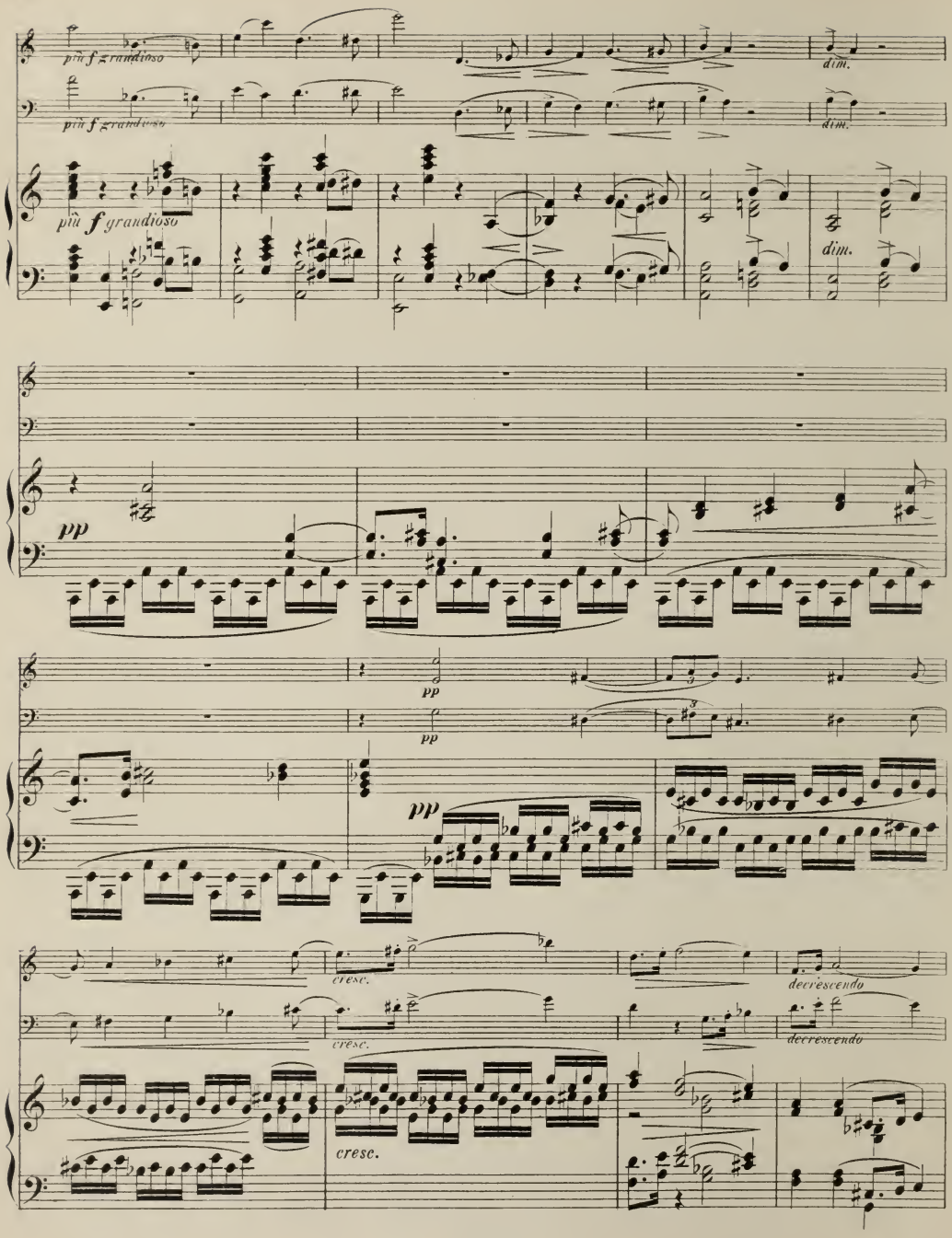
energico

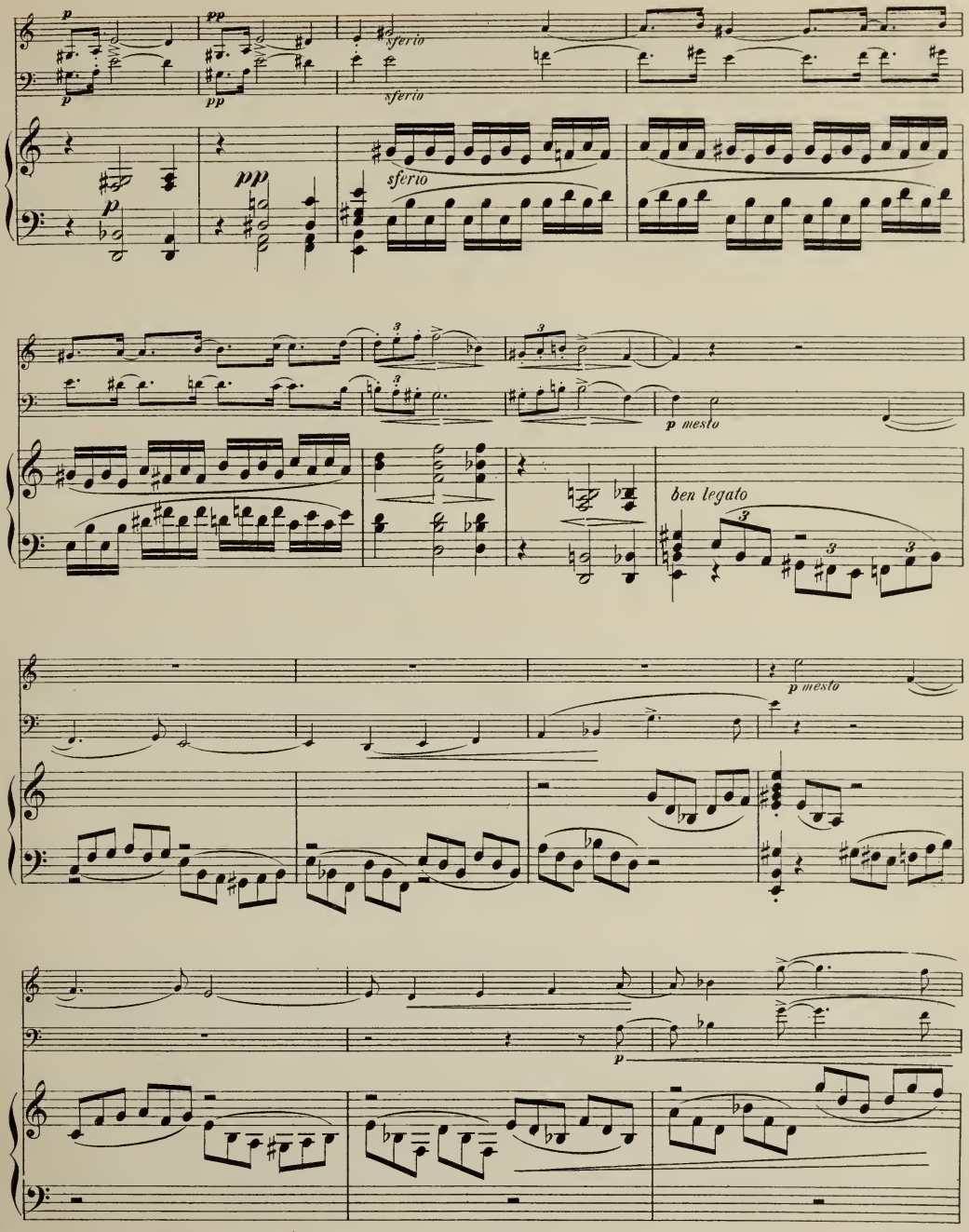
Stich und Druck der Roder'schen Officin in Leipzig.

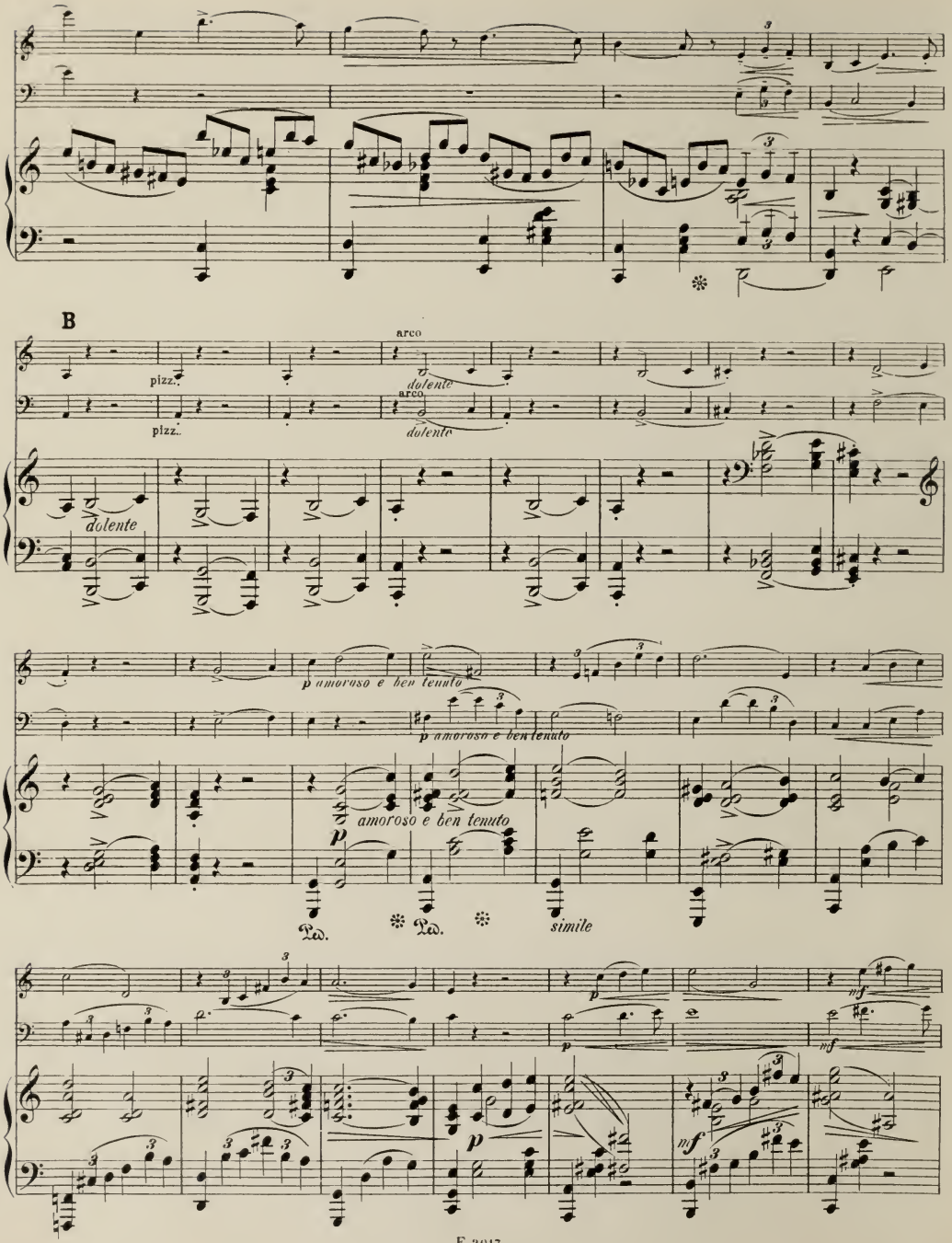
F. 2017

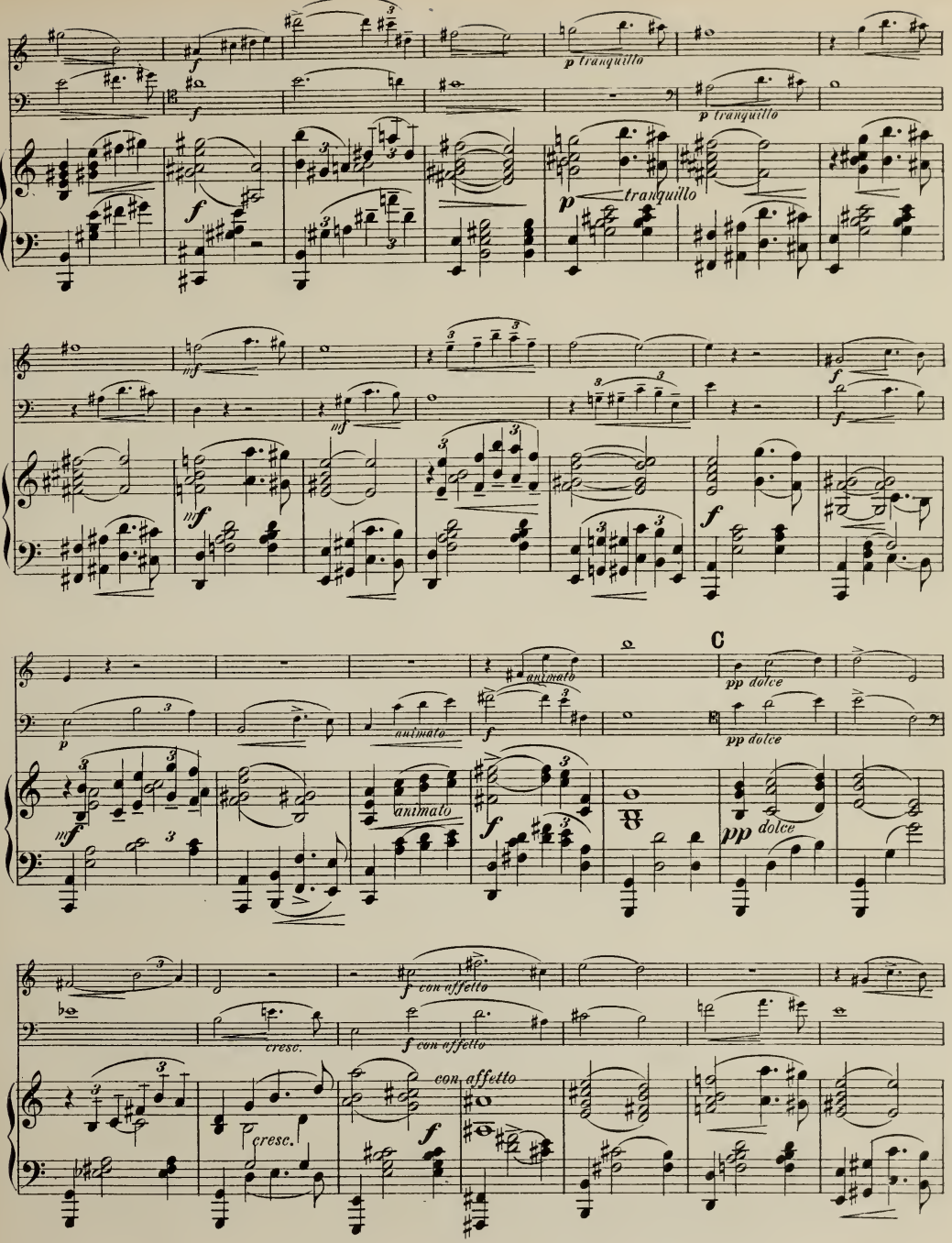
Eigenthum von Adolph Fürstner in Berlin u. Leipzig.

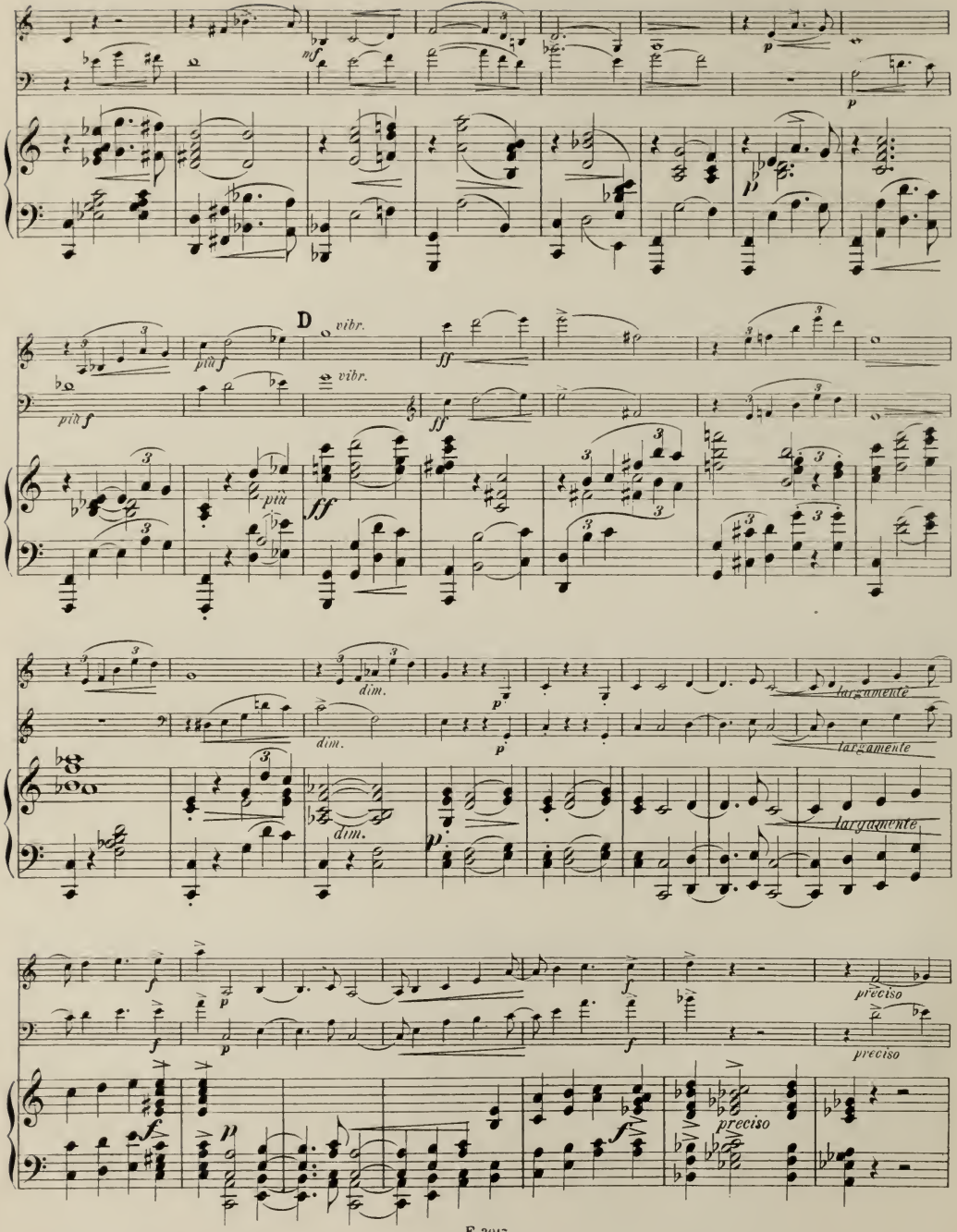

p
Ped.
vibrato
cresc.
A
f appassionato
f appassionato
cresc.
f
appassionato

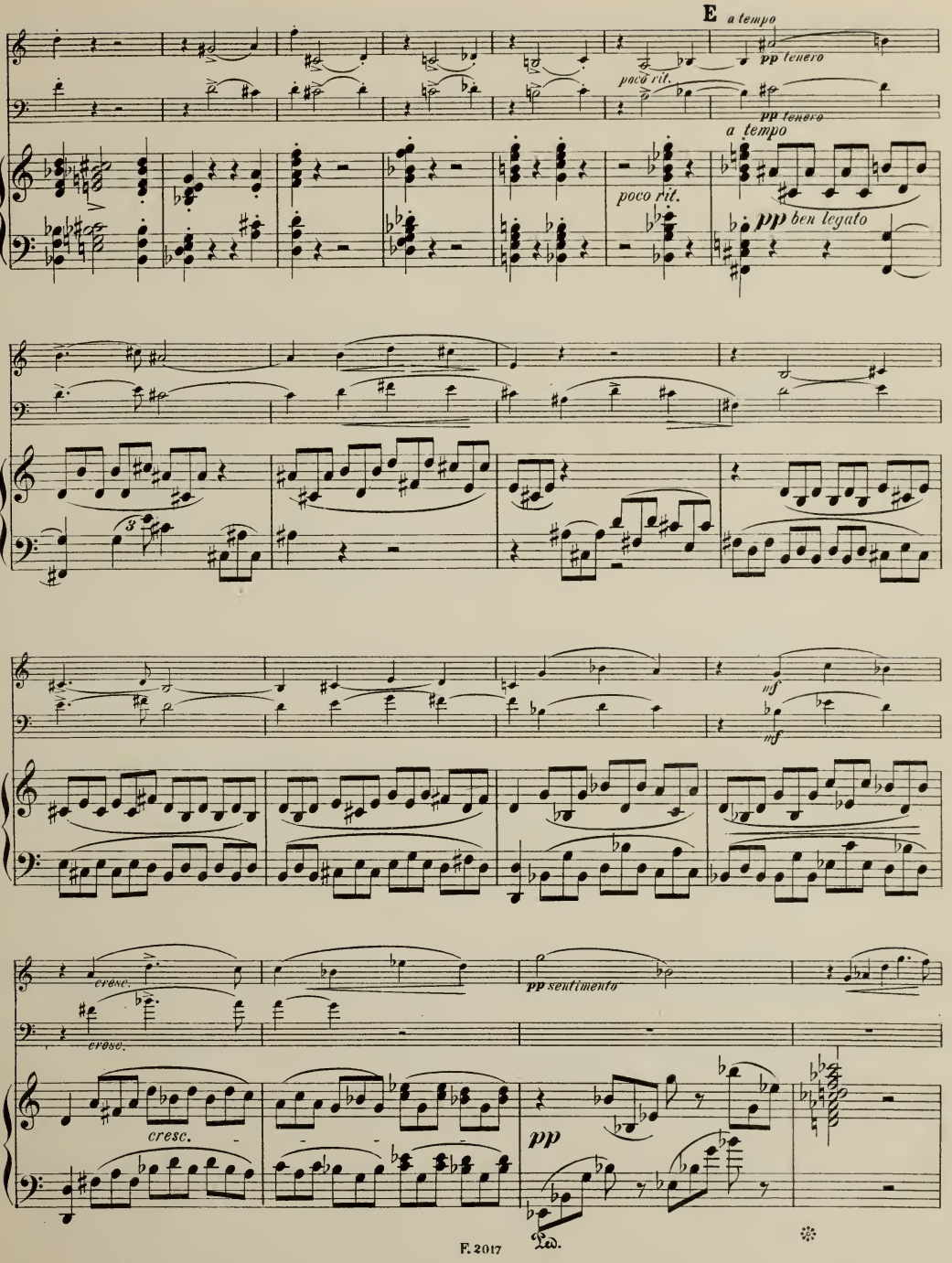

più f grandioso
più f grandioso
più f grandioso
dim.
dim.
dim.
pp
pp
pp
pp
cresc.
cresc.
cresc.
decrescendo
decrescendo

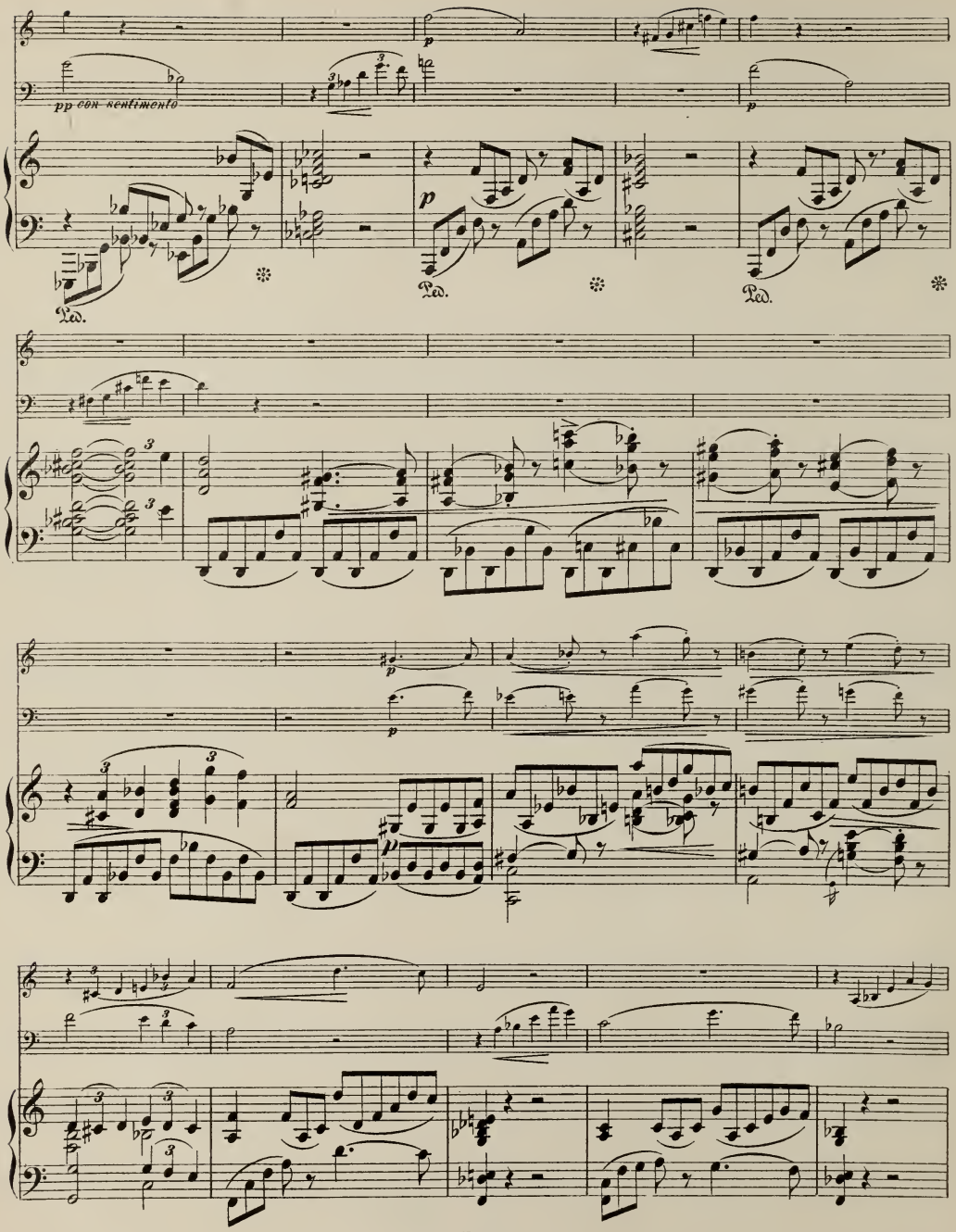

p
pp
sferio
ppp
3
p mesto
ben legato

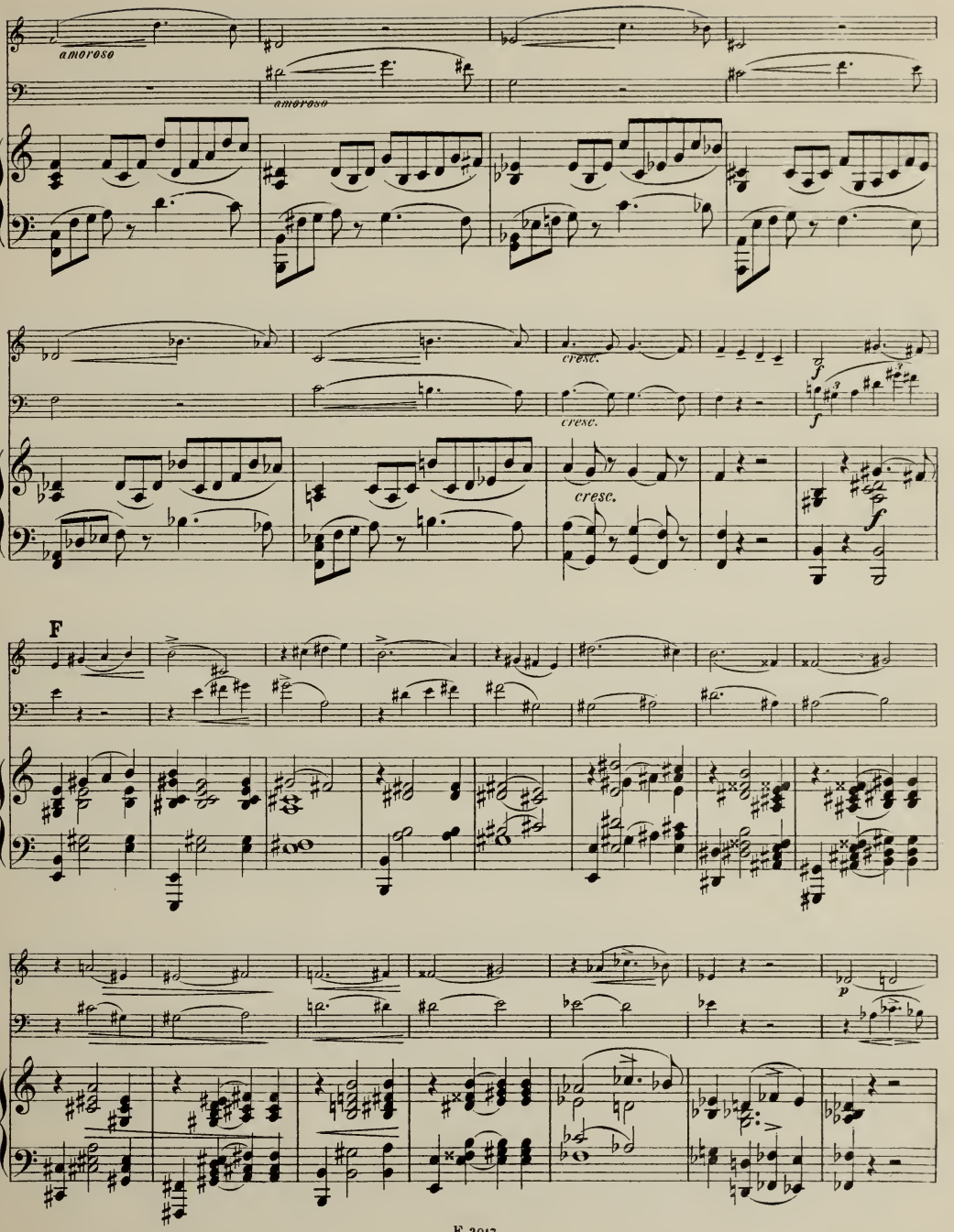

B
pizz.
arco
dolente
pizz.
arco
dolente
dolente
p amoroso e ben tenuto
p amoroso e ben tenuto
amoroso e ben tenuto
p
Ped.
Ped.
simile
p
mf
p
mf
mf

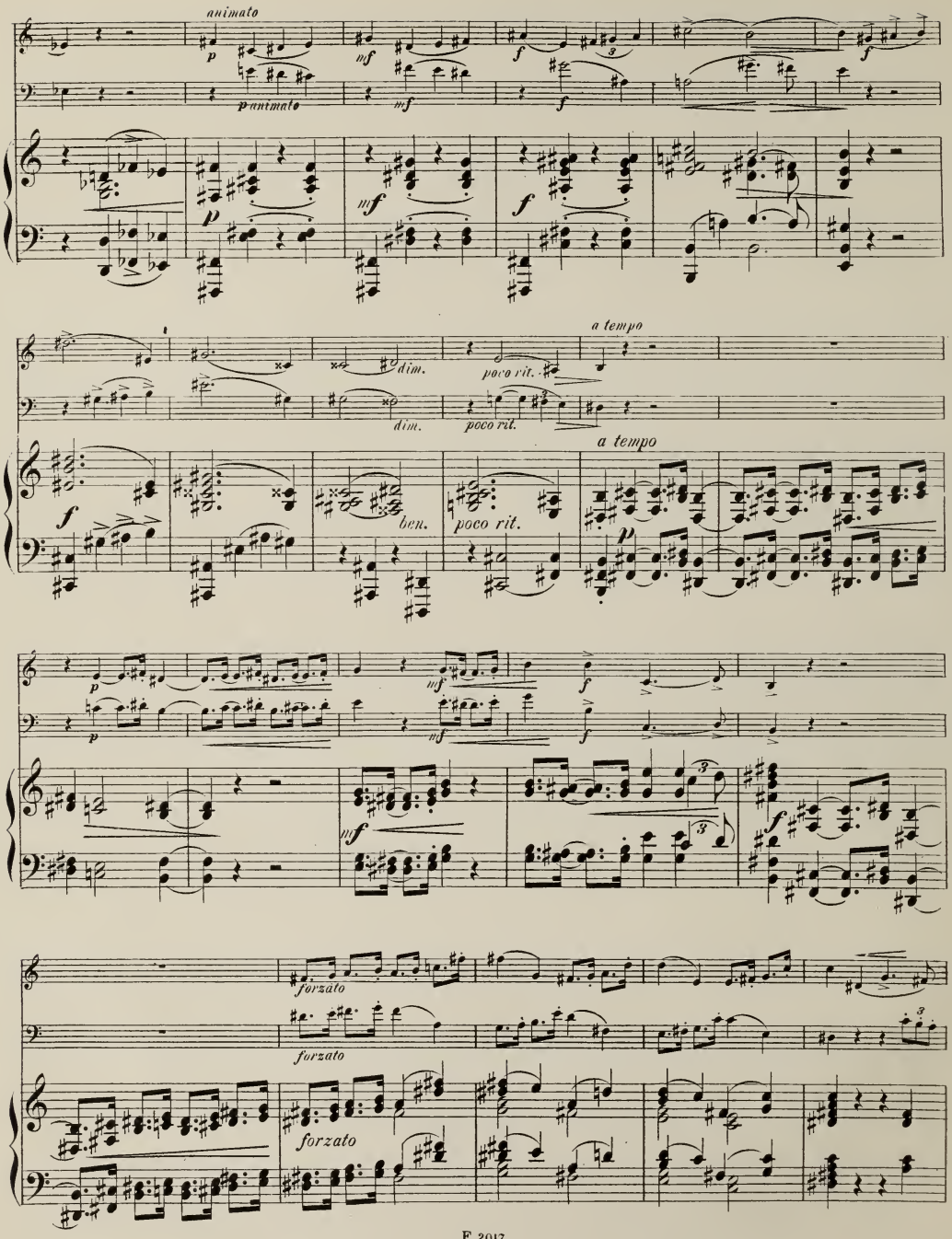

f
p tranquillo
p tranquillo
f
p
tranquillo
mf
mf
f
mf
f
animato
C
pp dolce
p
animato
f
pp dolce
mf
animato
f
pp dolce
f con affetto
cresc.
f con affetto
con affetto
cresc.
f

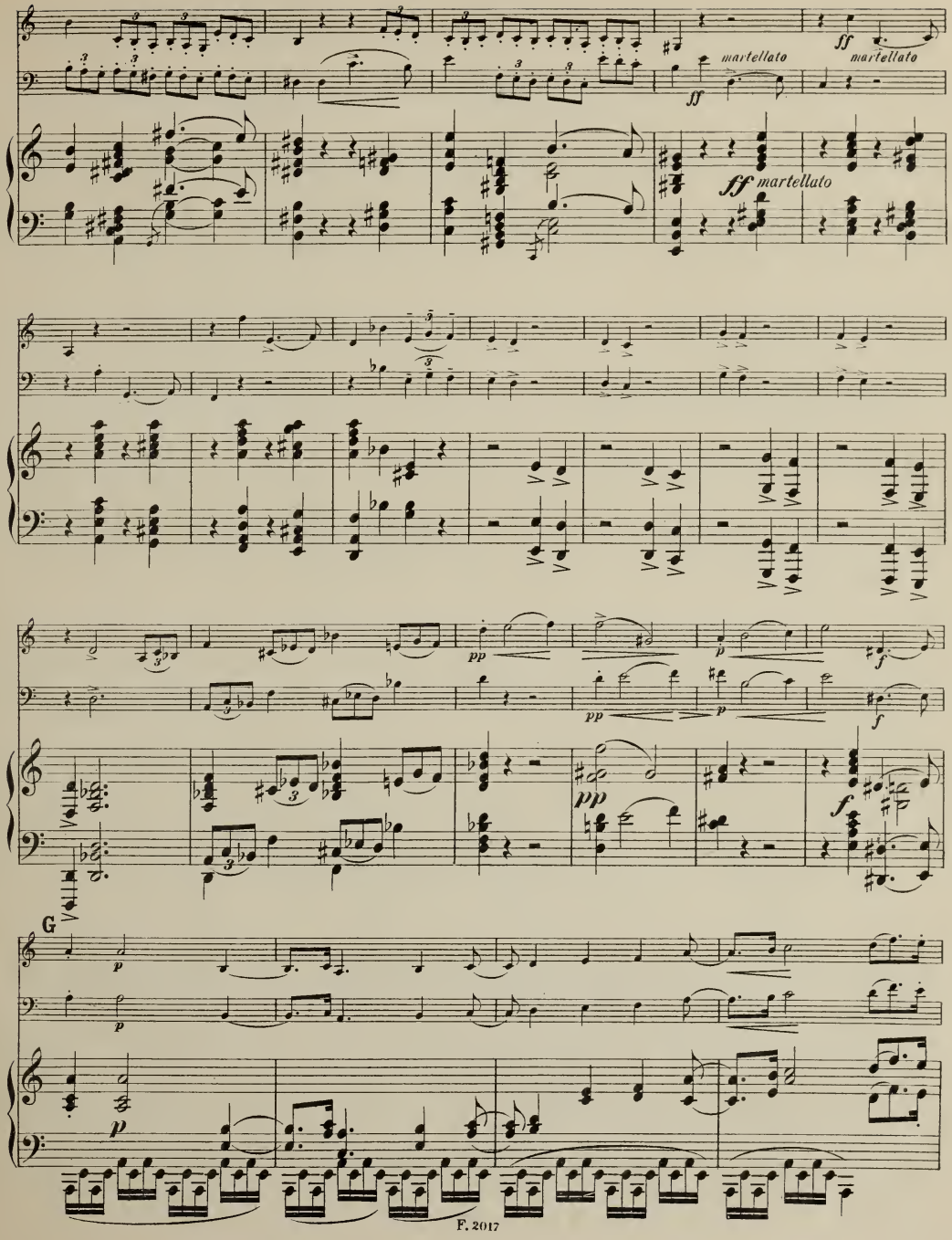

mf
p
p
D
più f
vibr.
più f
vibr.
ff
più
ff
dim.
dim.
p
dim.
p
largamente
largamente
largamente
f
p
f
preciso
preciso
f
p
preciso

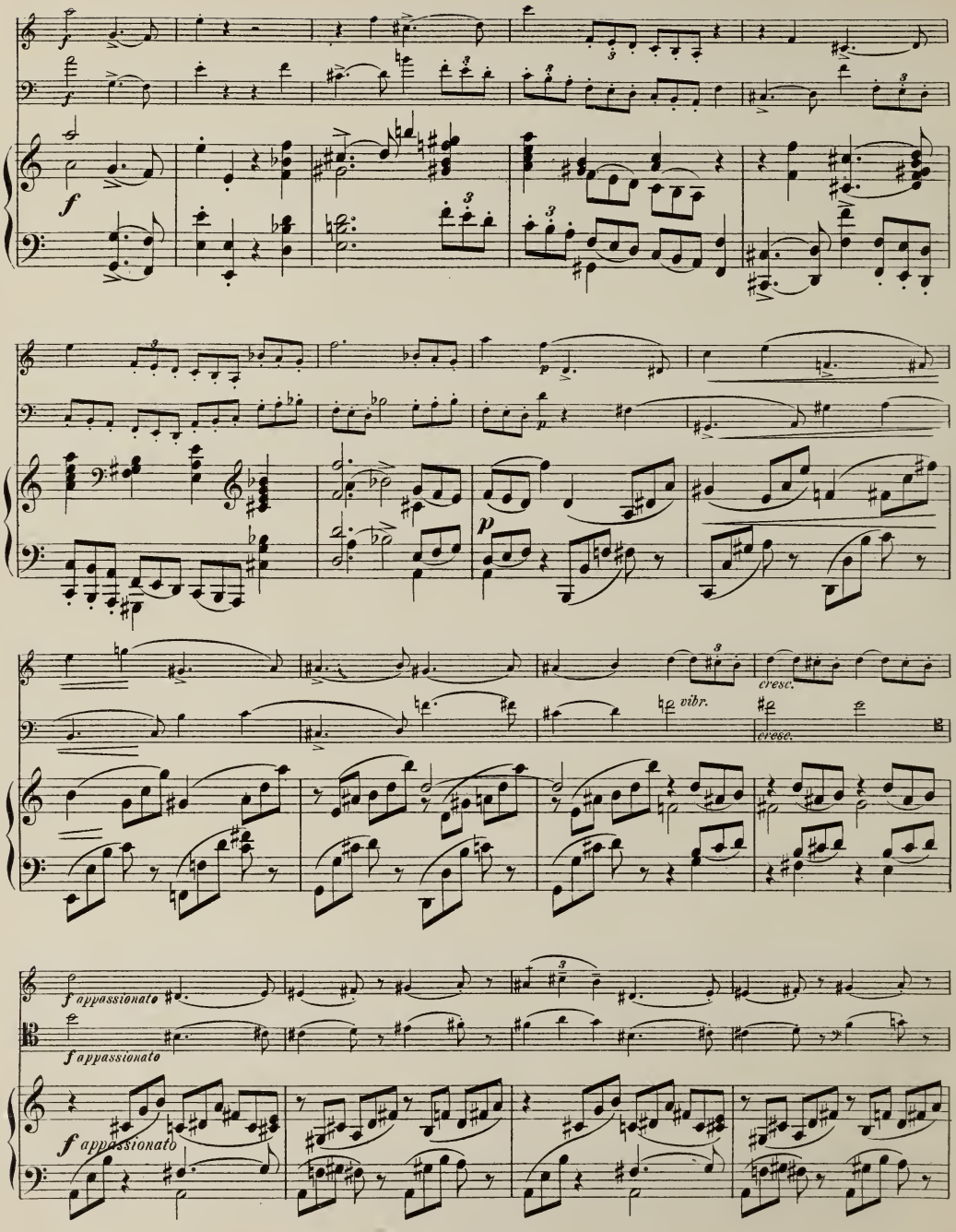

E
a tempo
pp tenero
poco rit.
pp tenero
a tempo
poco rit.
pp ben legato
mf
mf
cresc.
cresc.
pp sentimento
cresc.
pp
Ped.

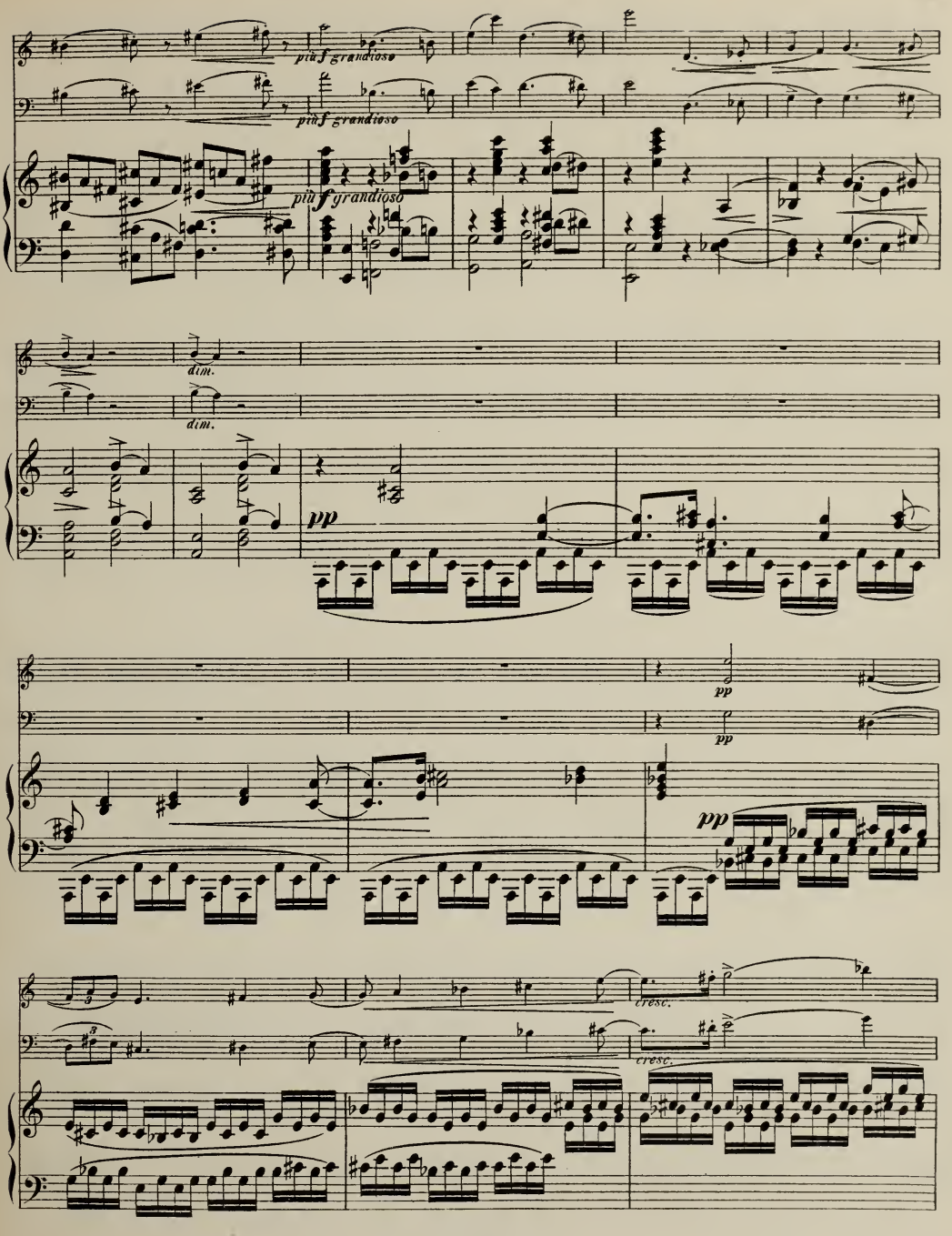

pp con sentimento
p
Ped.
Ped.
Ped.

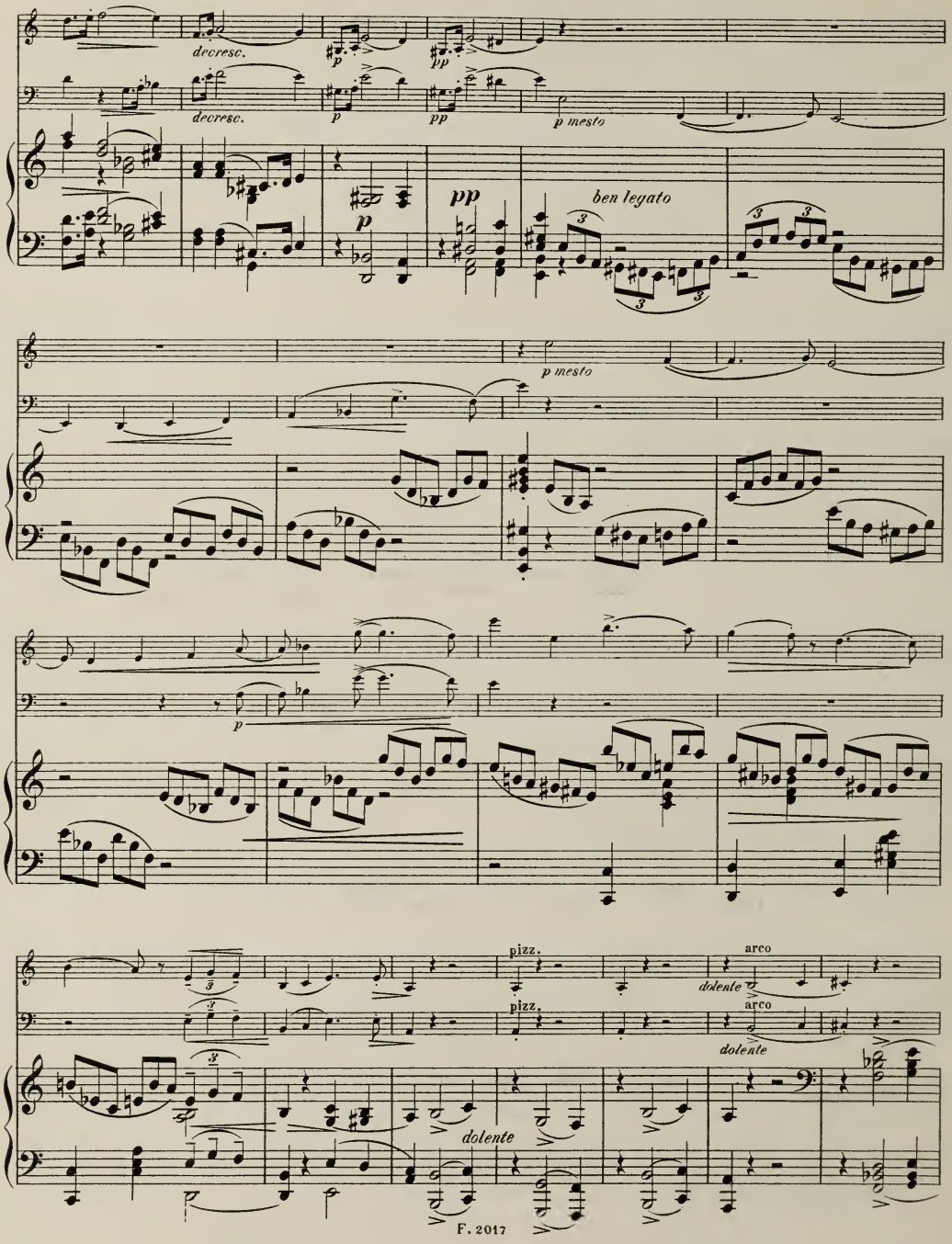

amoroso
amoroso
cresc.
cresc.
cresc.
f
f
f
F
p

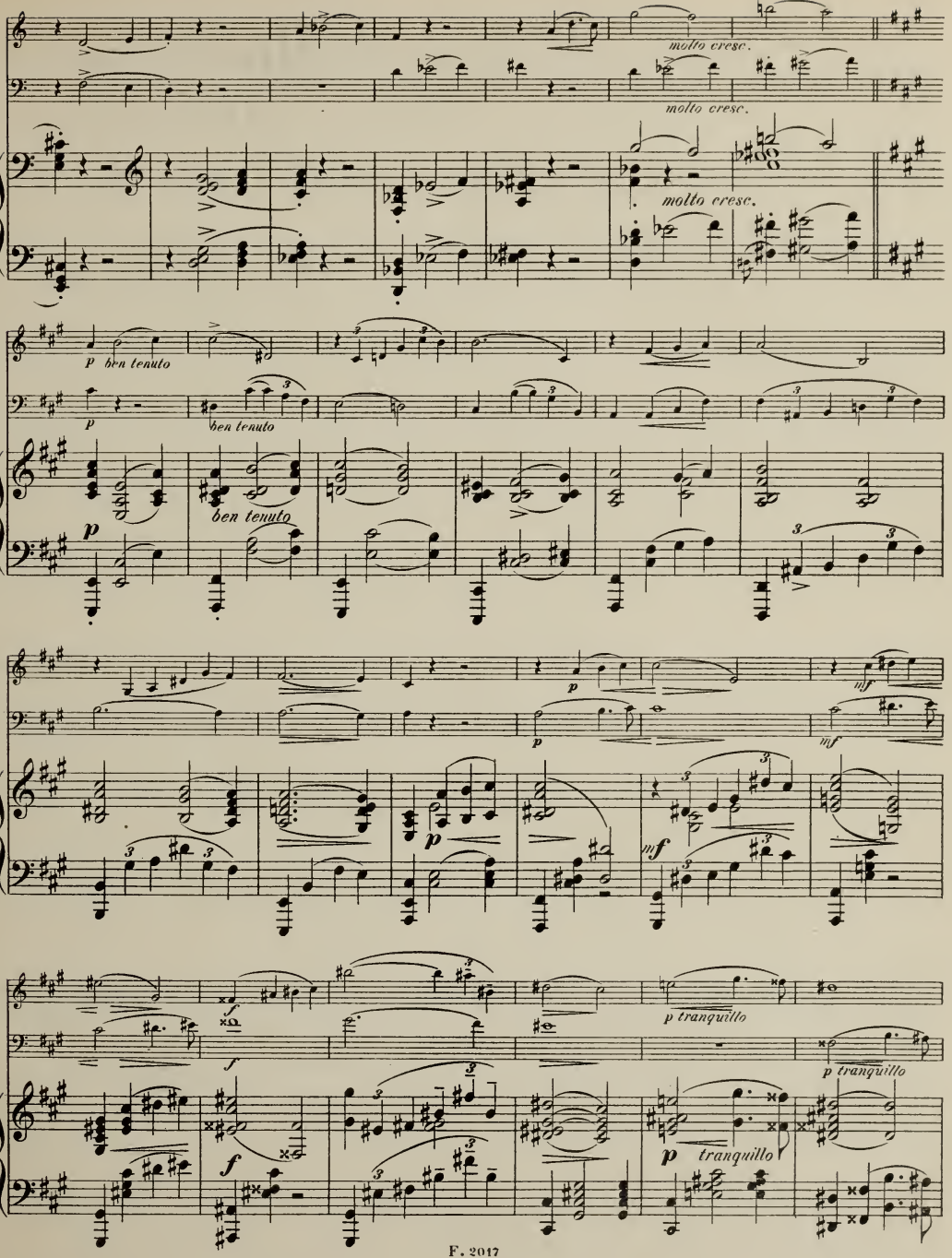

animato
p
mf
f
p animato
mf
f
f
dim.
poco rit.
a tempo
dim.
poco rit.
f
ben.
poco rit.
a tempo
p
p
mf
f
mf
mf
f
forzato
forzato
forzato

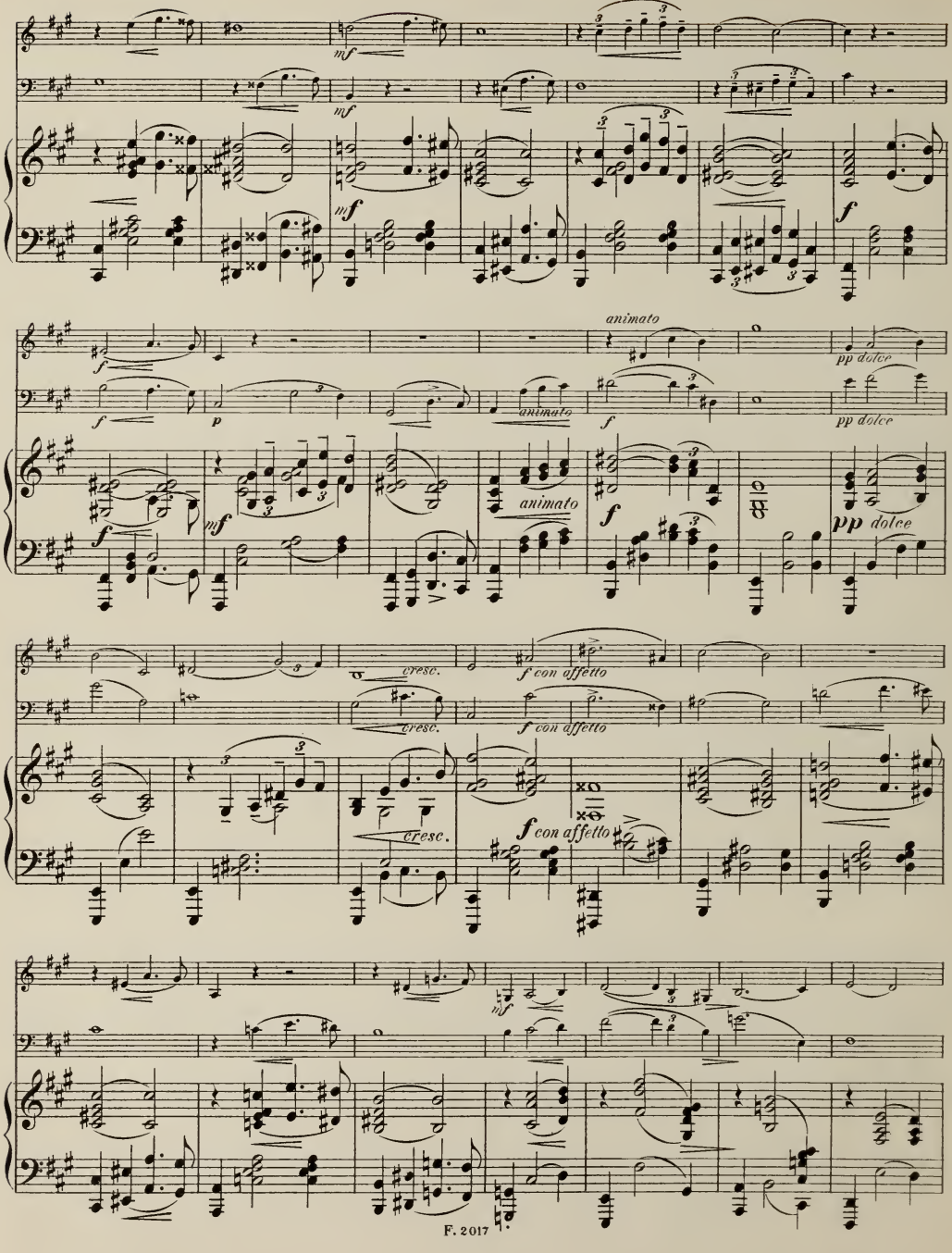

ff martellato
ff martellato
ff martellato
pp
p
f
pp
p
f
pp
f
G
p
p
p

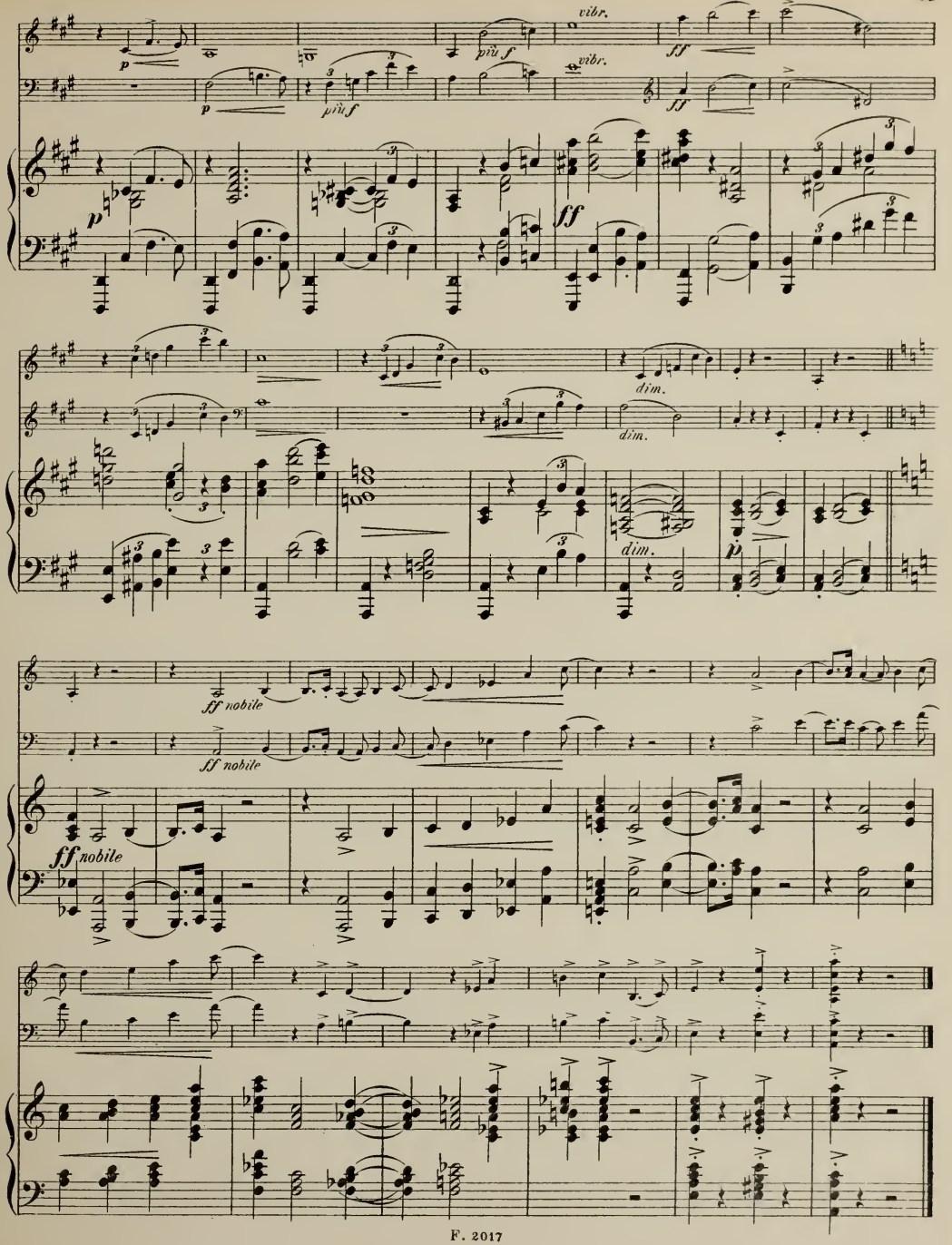

f
f
f
p
p
cresc.
vibr.
cresc.
f appassionato
f appassionato
f appassionato


più f grandioso
più f grandioso
più f grandioso
dim.
dim.
pp
pp
pp
pp
cresc.
cresc.


decresc.
decresc.
p
pp
p
pp
p mesto
pp
ben legato
p mesto
p
pizz.
arco
dolente
pizz.
arco
dolente
dolente

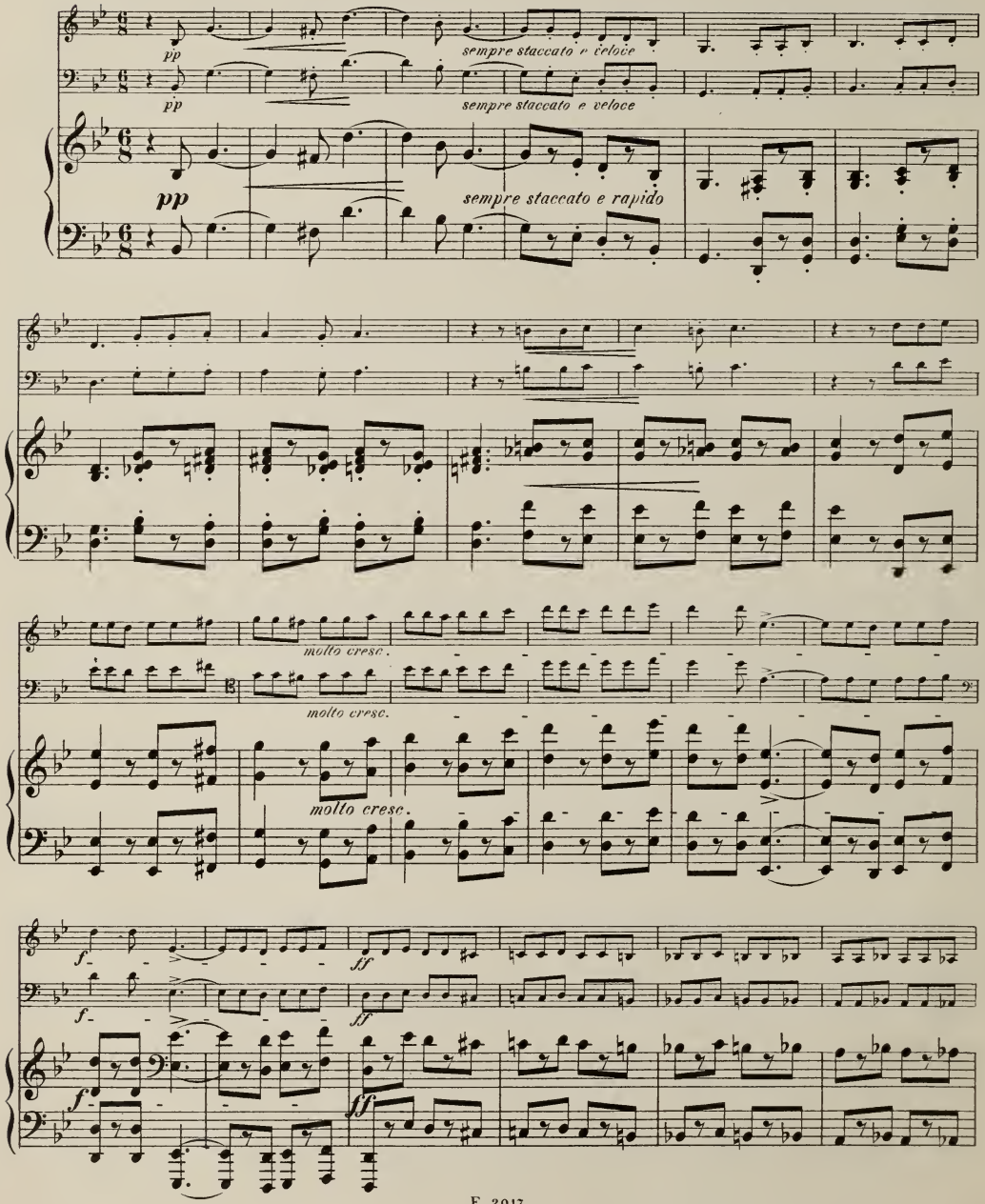

molto cresc.
molto cresc.
molto cresc.
p ben tenuto
ben tenuto
ben tenuto
mf
mf
p tranquillo
p tranquillo
tranquillo

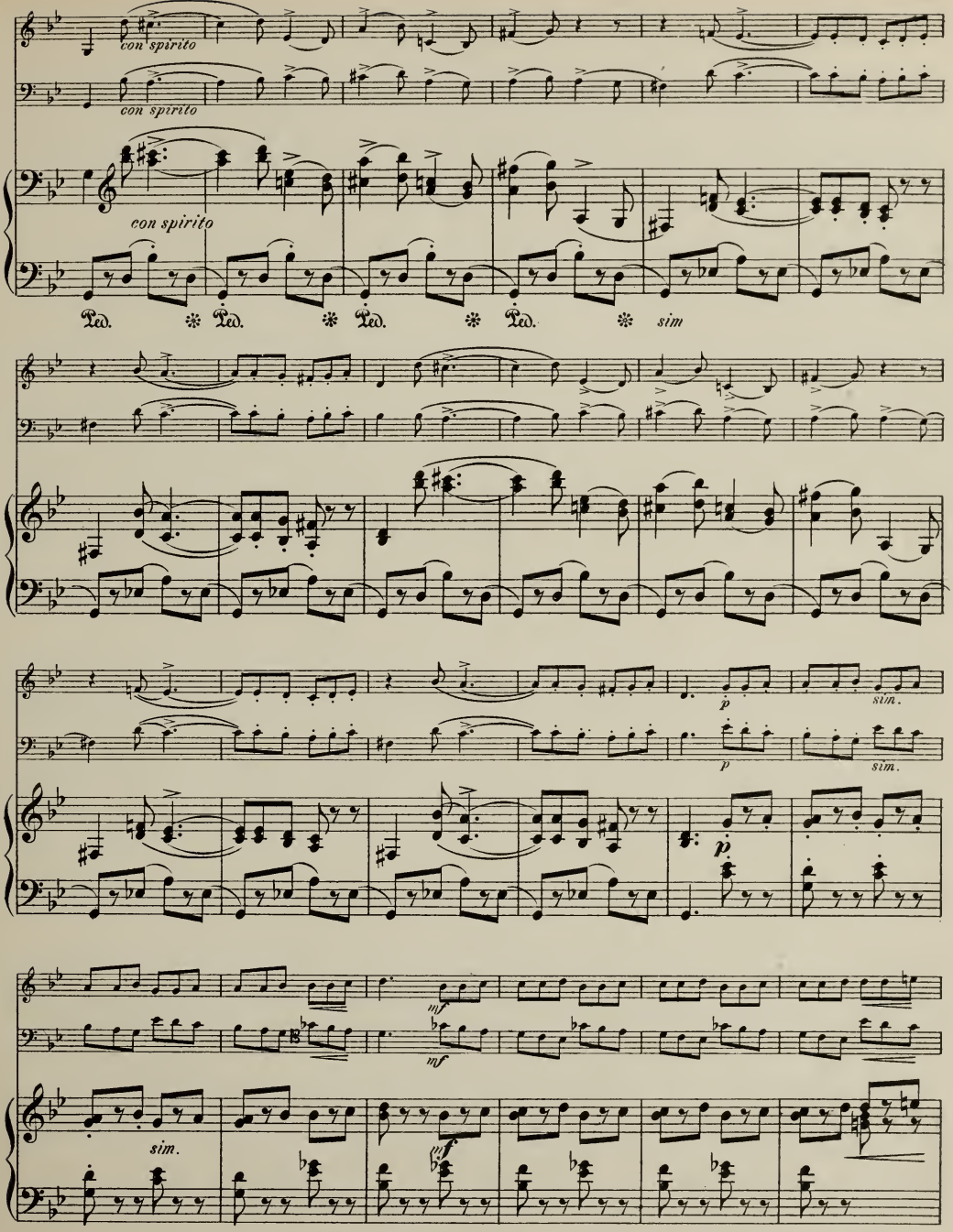

mf
f
p
animato
pp dolce
cresc.
f con affetto

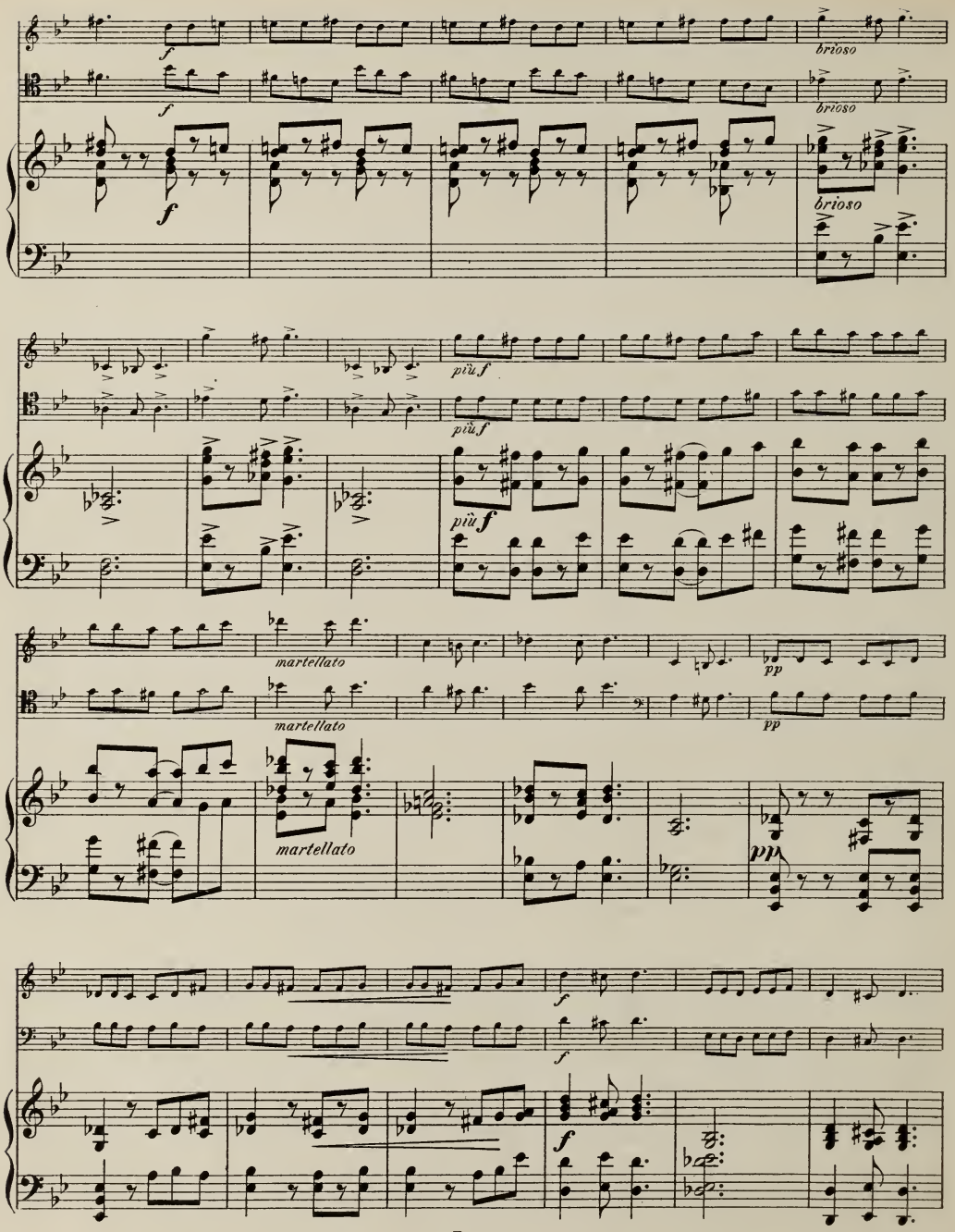

vibr.
più f
vibr.
ff
p
più f
ff
p
ff
dim.
dim.
dim.
p
ff nobile
ff nobile
ff nobile

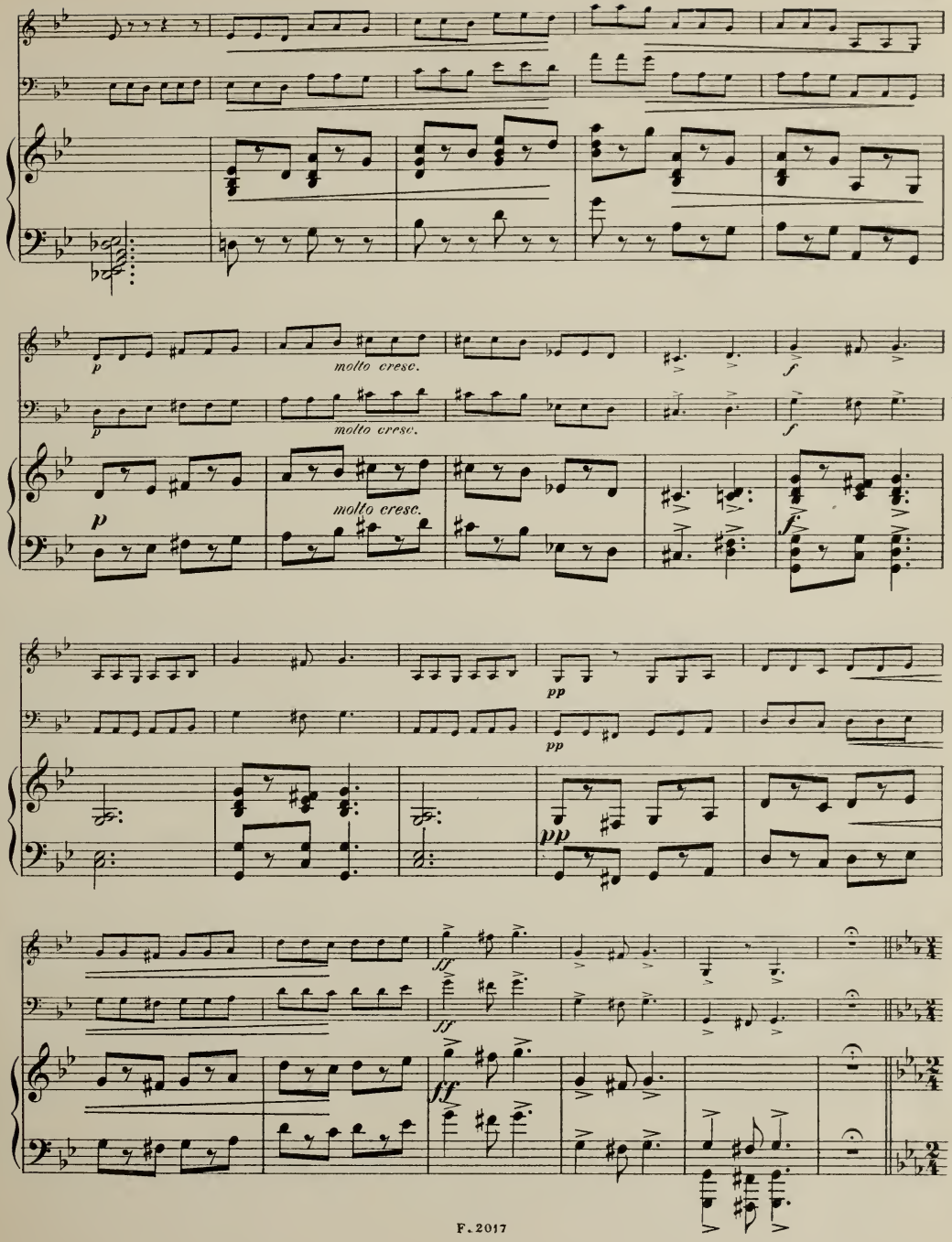
N°2.

Scherzo. (alla Tarantella) M. M. ♩. = 168 - 172.



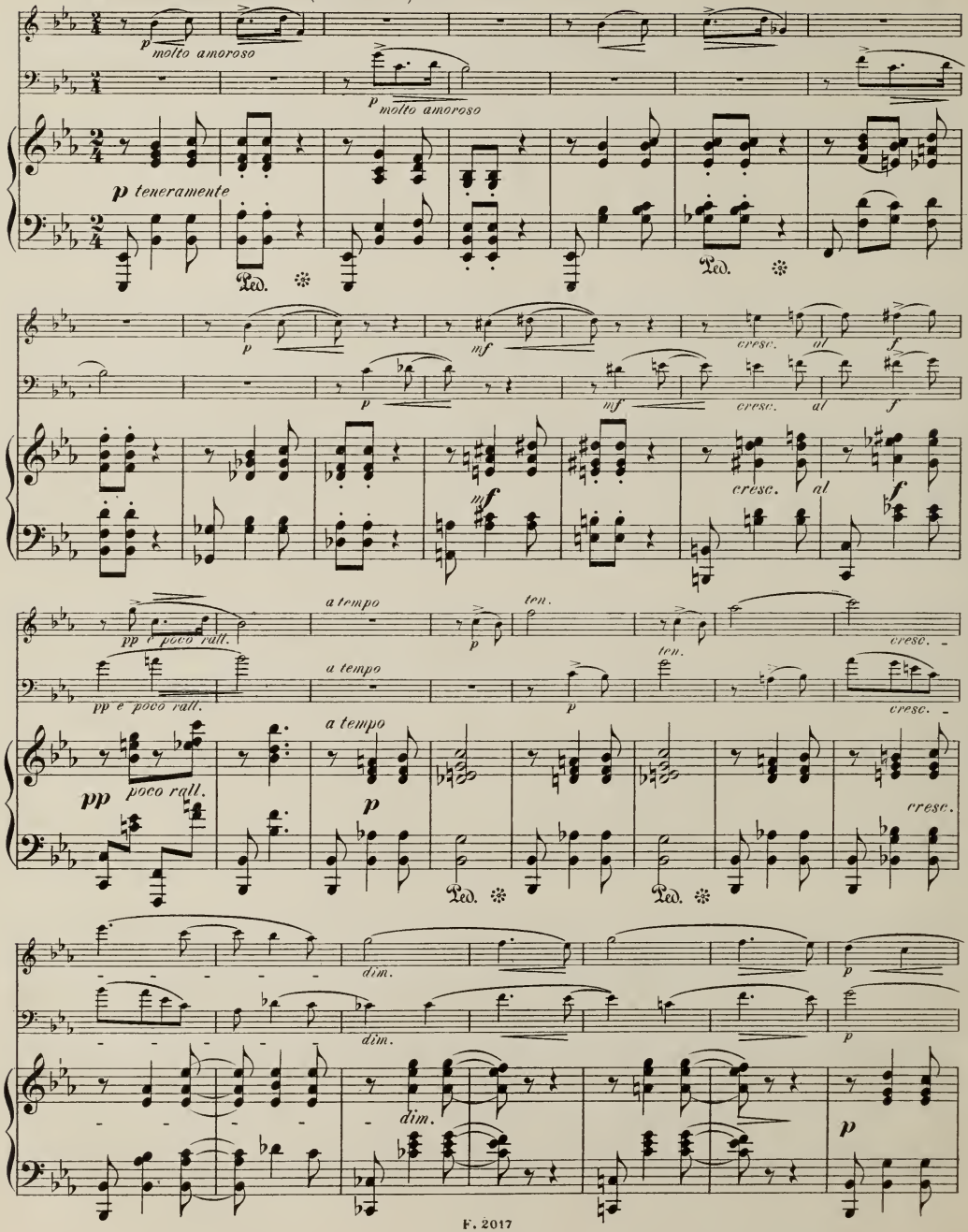

con spirito
con spirito
con spirito
Ped. * Ped. * Ped. * Ped. * sim
p
sim.
p
sim.
p
mf
mf
sim.
f

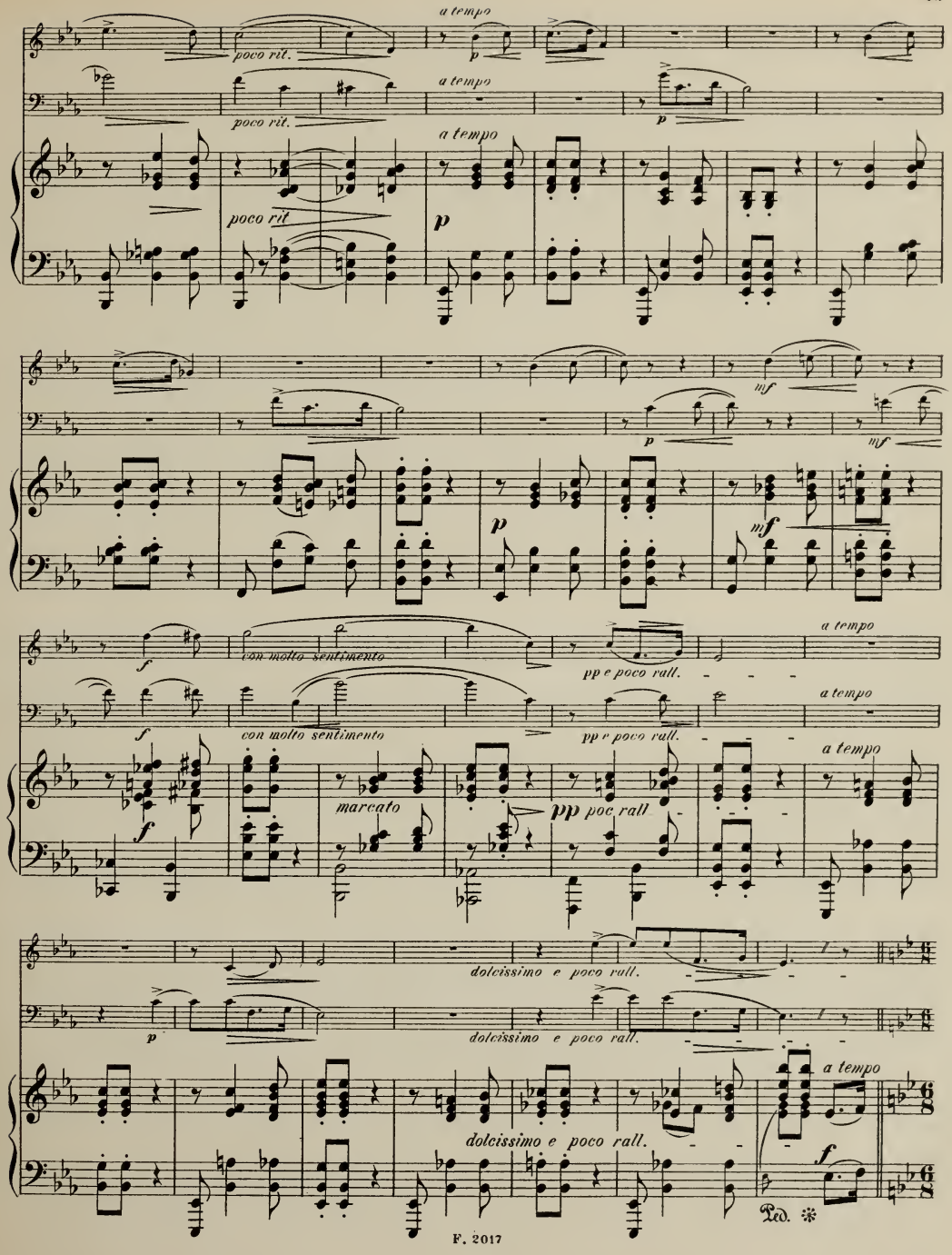

f
brioso
più f
martellato
pp
f

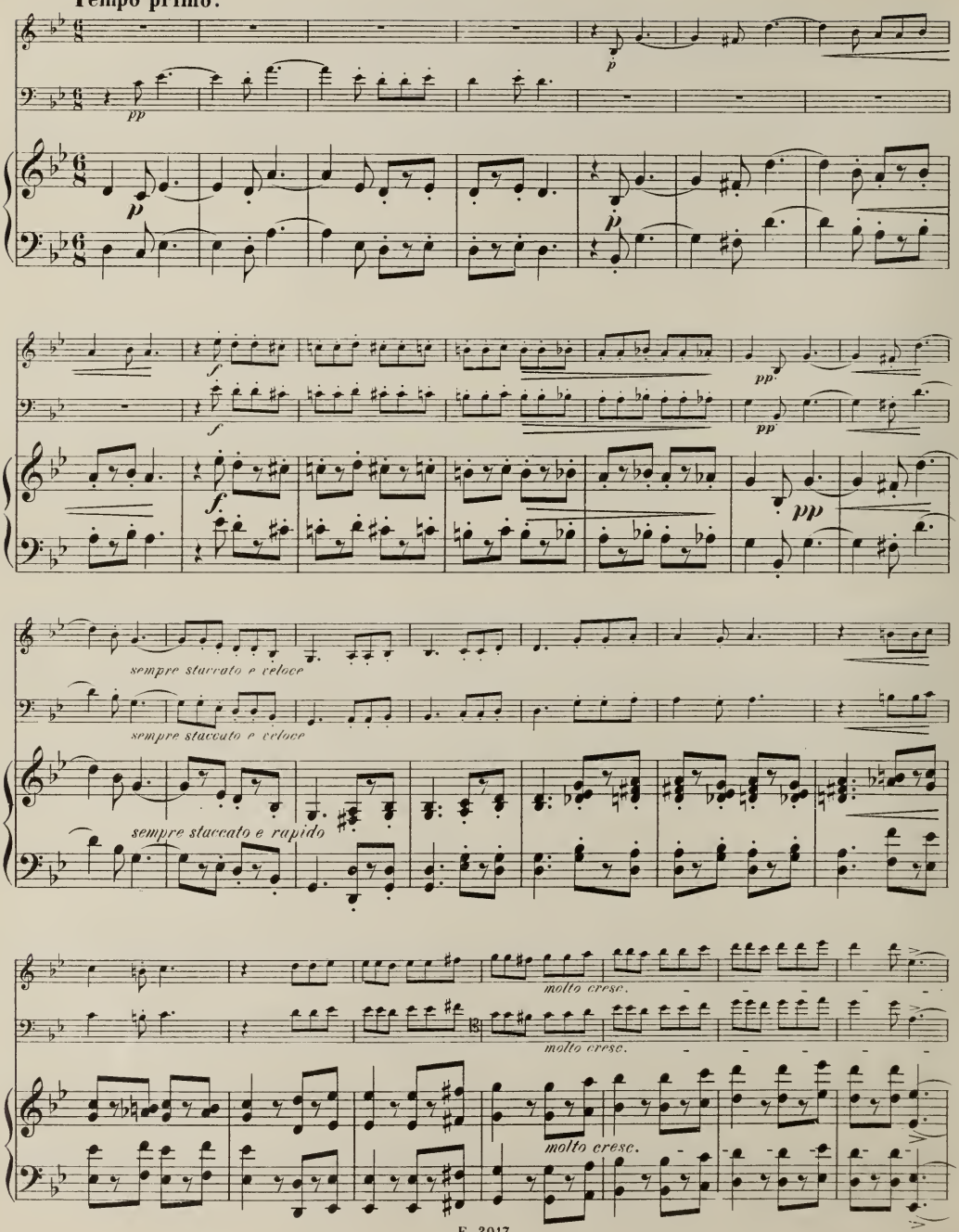

molto cresc.
molto cresc.
molto cresc.

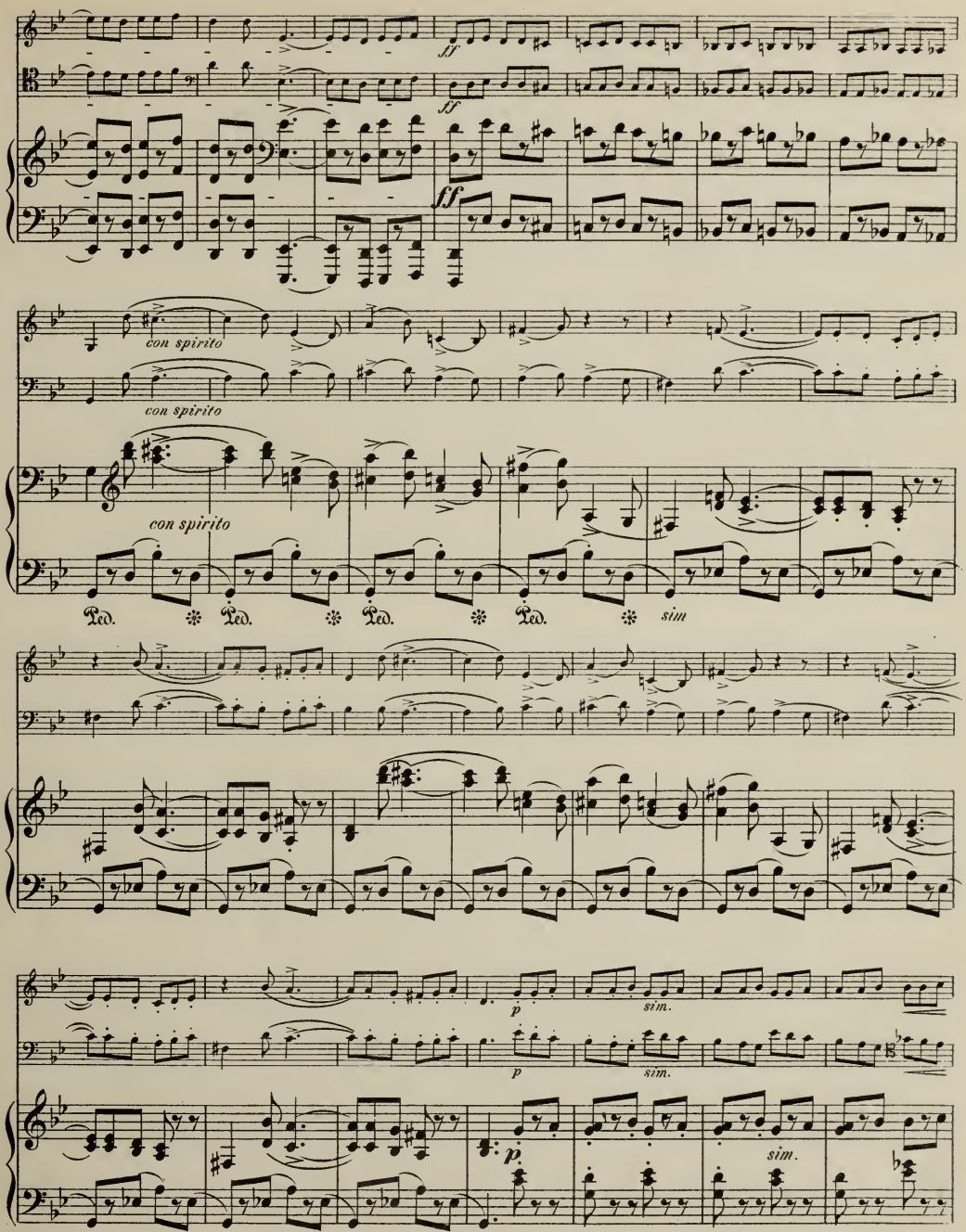
TRIO.

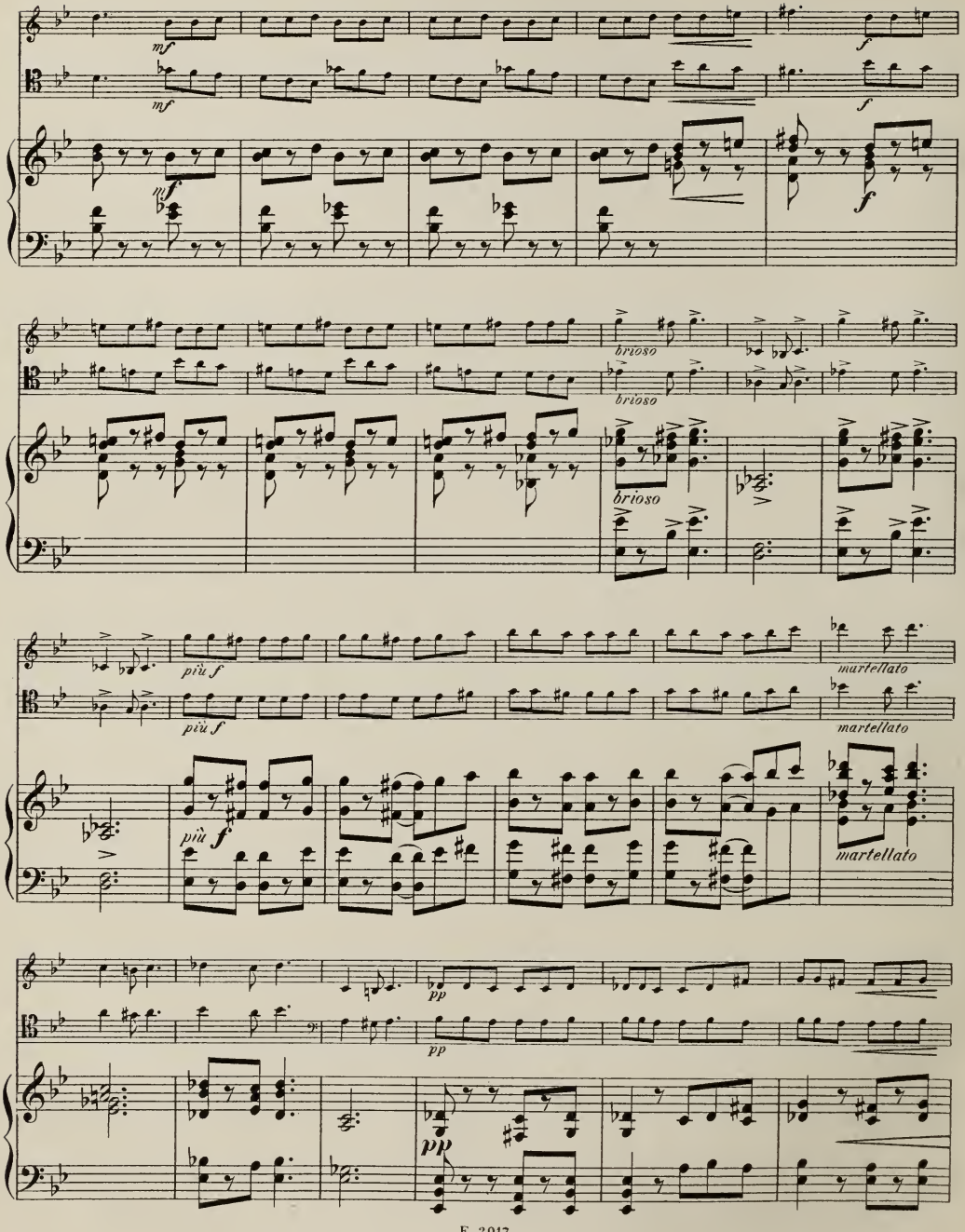
Molto meno mosso. (Andantino.) M.M. ♩ = 84.

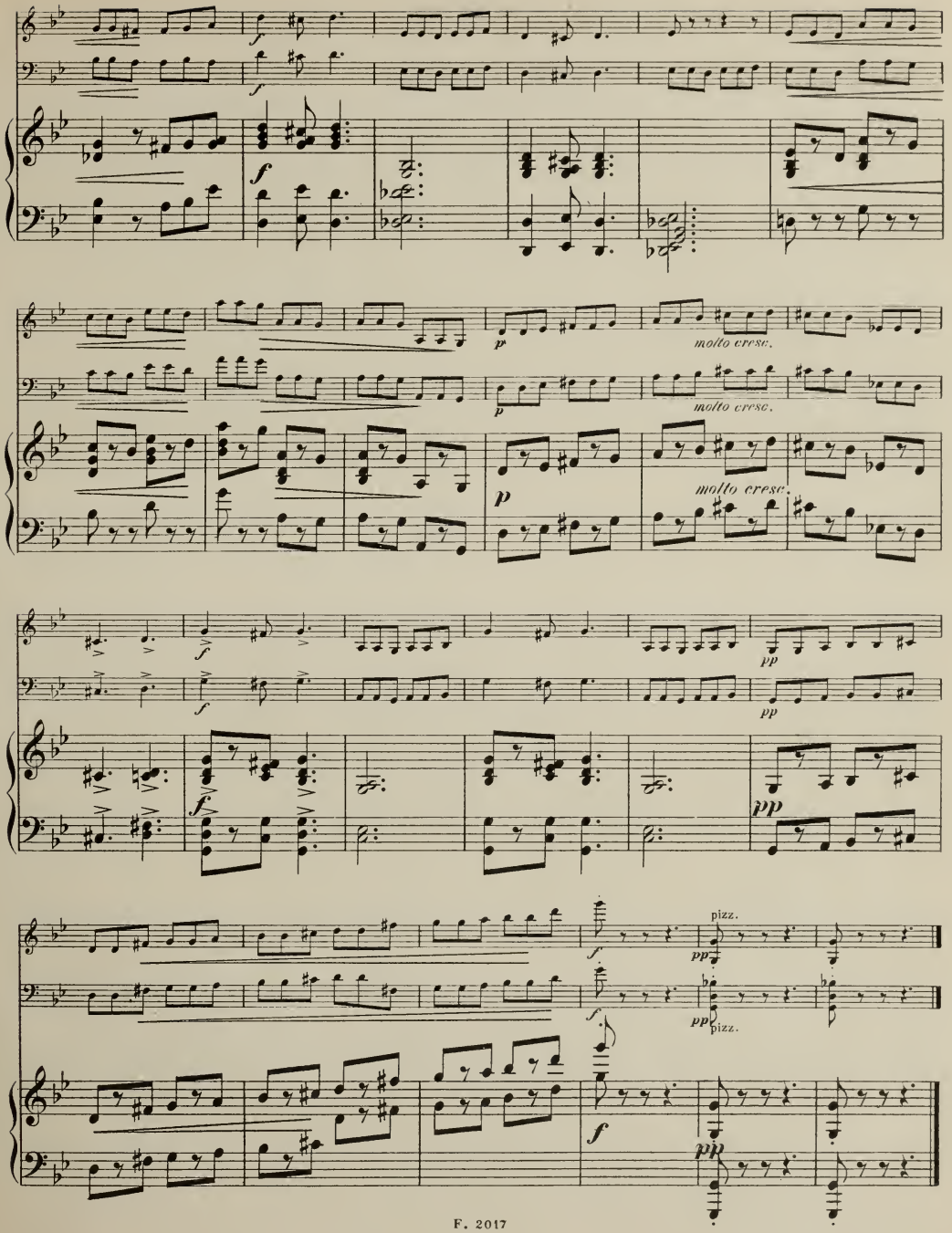



a tempo
poco rit.
a tempo
poco rit.
a tempo
poco rit
p
mf
p
mf
p
mf
con molto sentimento
pp e poco rall.
a tempo
con molto sentimento
pp e poco rall.
a tempo
marcato
pp poc rall
a tempo
dolcissimo e poco rall.
dolcissimo e poco rall.
a tempo
dolcissimo e poco rall.
Ped.

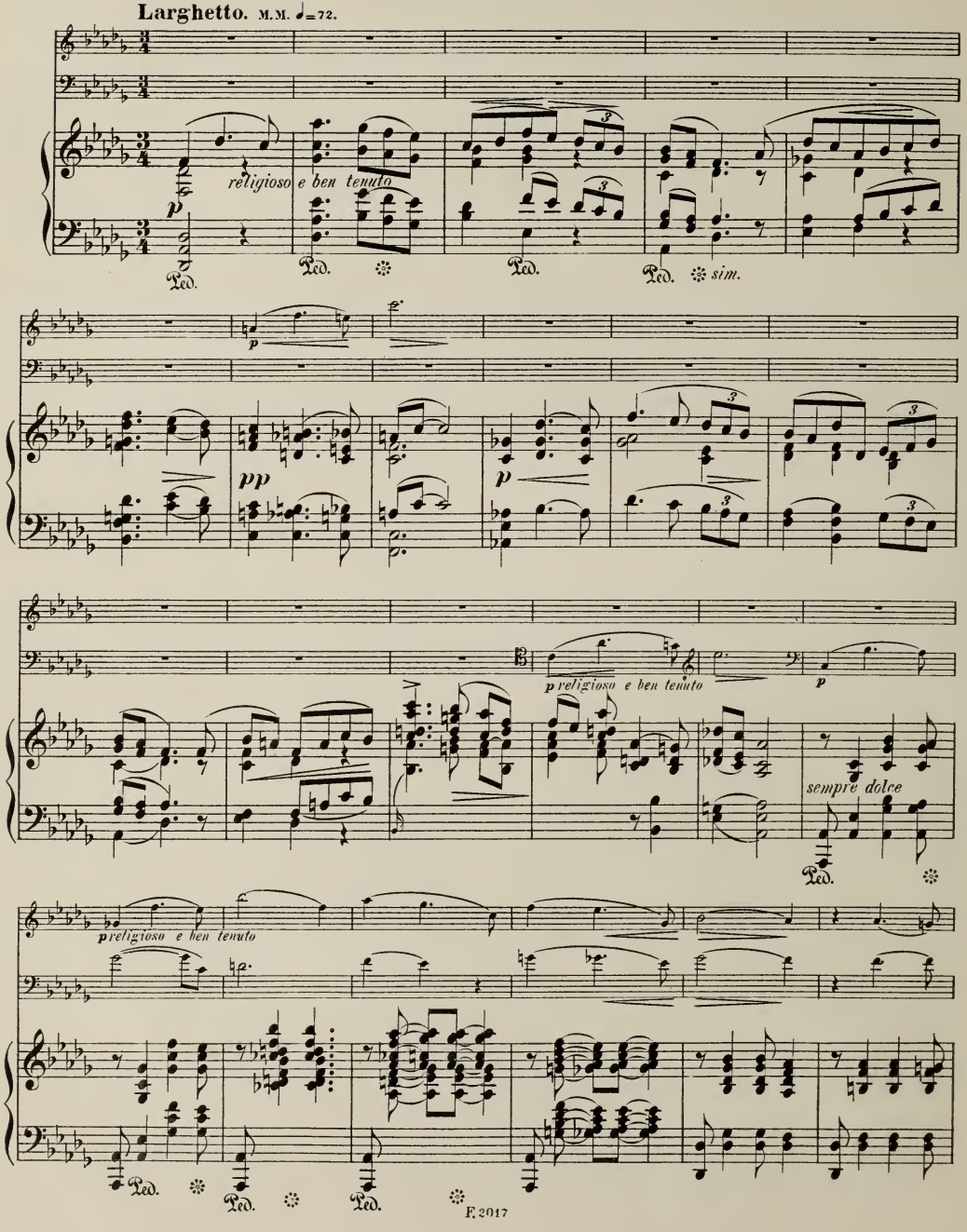

Tempo primo.
pp
p
p
f
f
pp
pp
pp
sempre staccato e veloce
sempre staccato e veloce
sempre staccato e rapido
molto cresc.
molto cresc.
molto cresc.

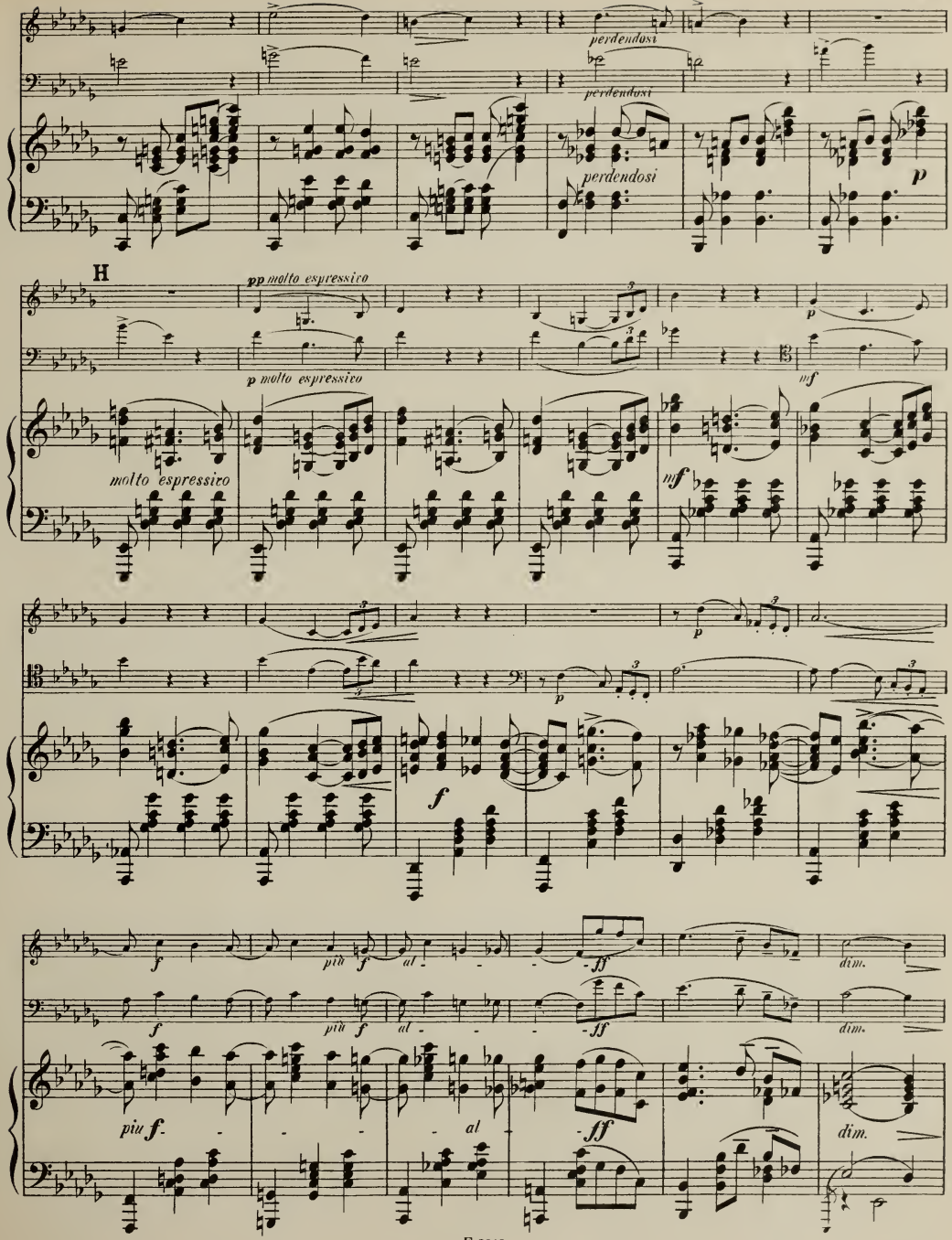

ff
ff
ff
con spirito
con spirito
con spirito
Ped.
Ped.
Ped.
Ped.
sim
p
sim.
p
sim.
p
sim.

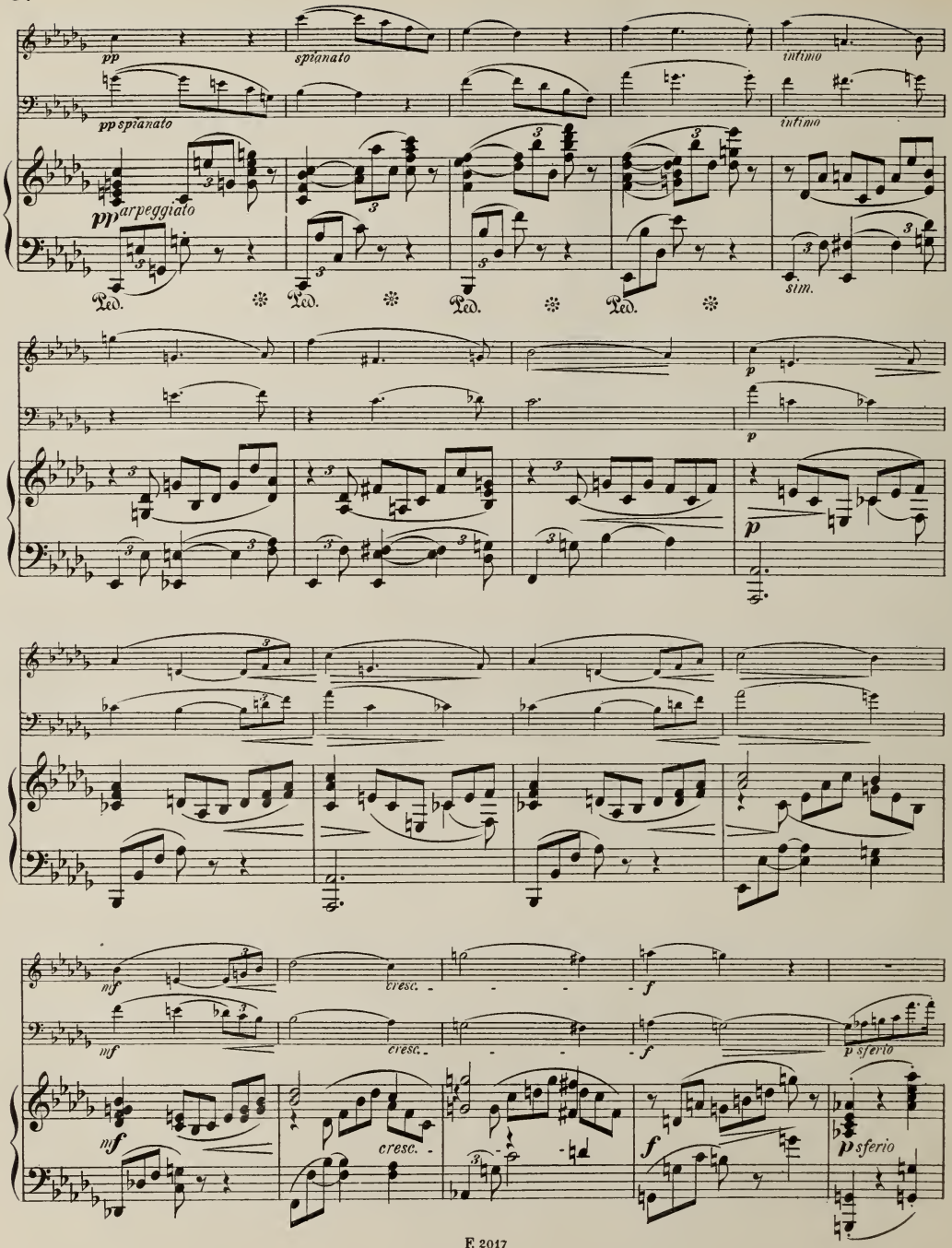

mf
f
brioso
più f
martellato
pp

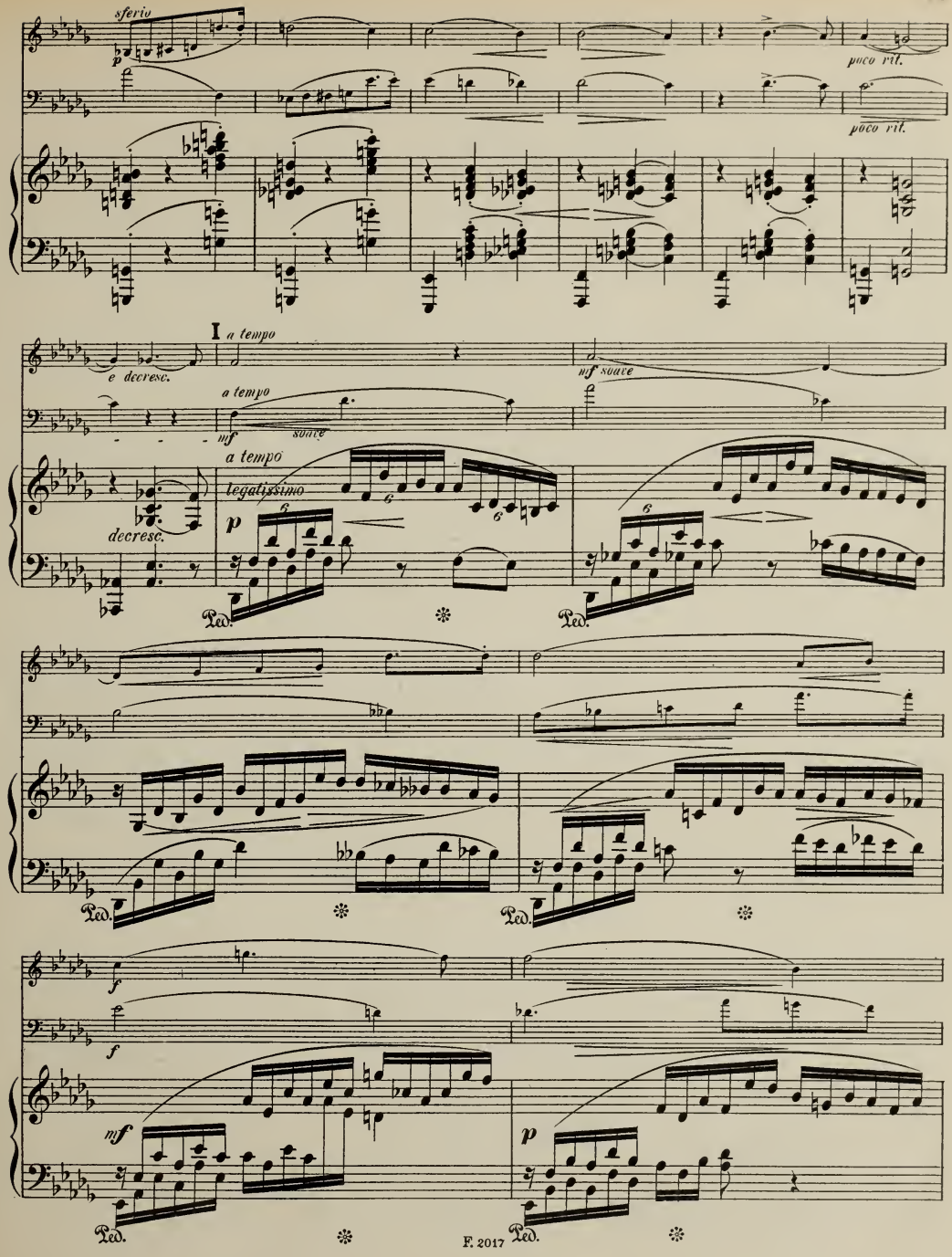

molto cresc.
molto cresc.
molto cresc.
pizz.
pizz.

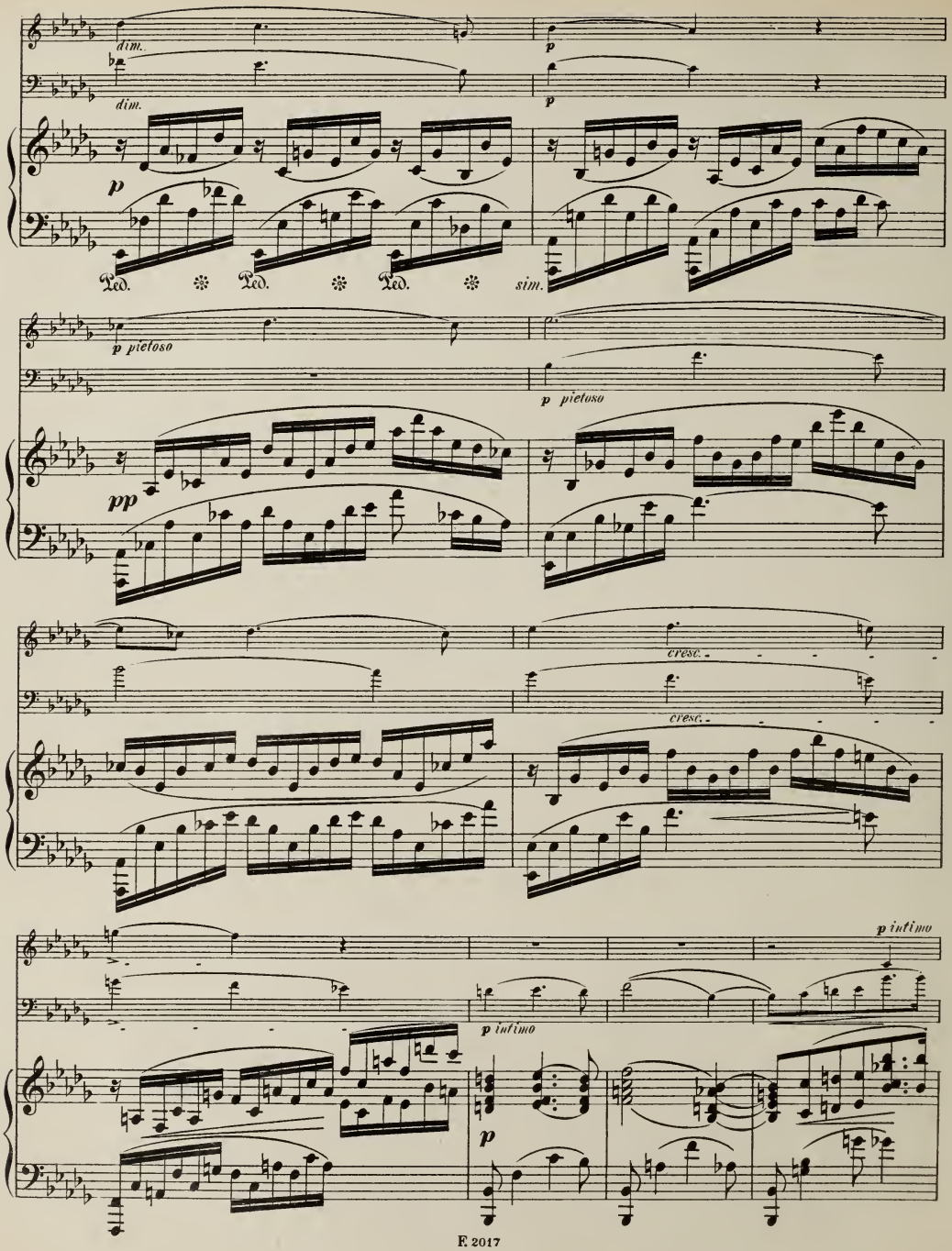
Nº 3.

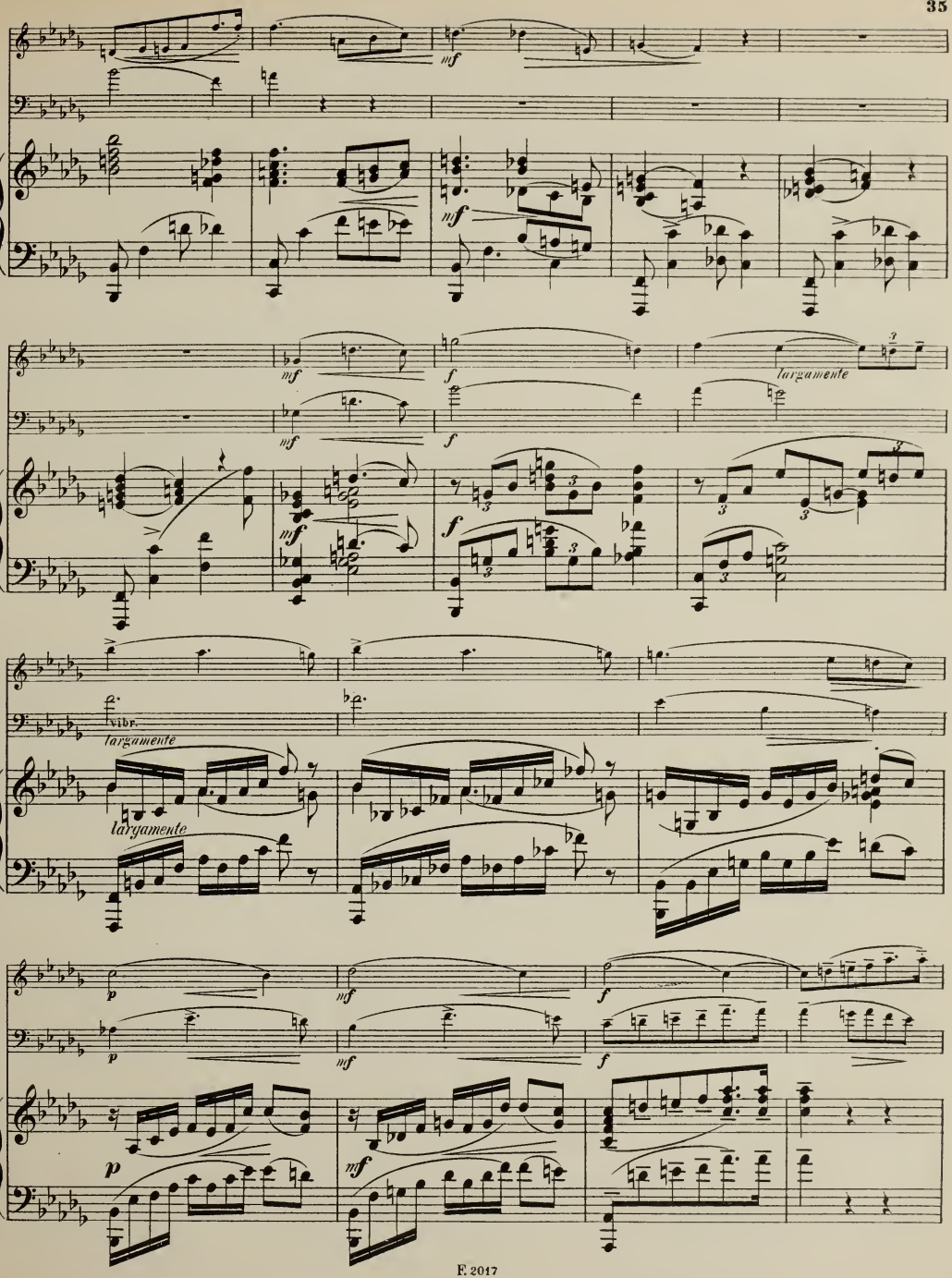

Larghetto. M.M. ♩=72.
religioso e ben tenuto
Ped.
sim.
pp
religioso e ben tenuto
sempre dolce

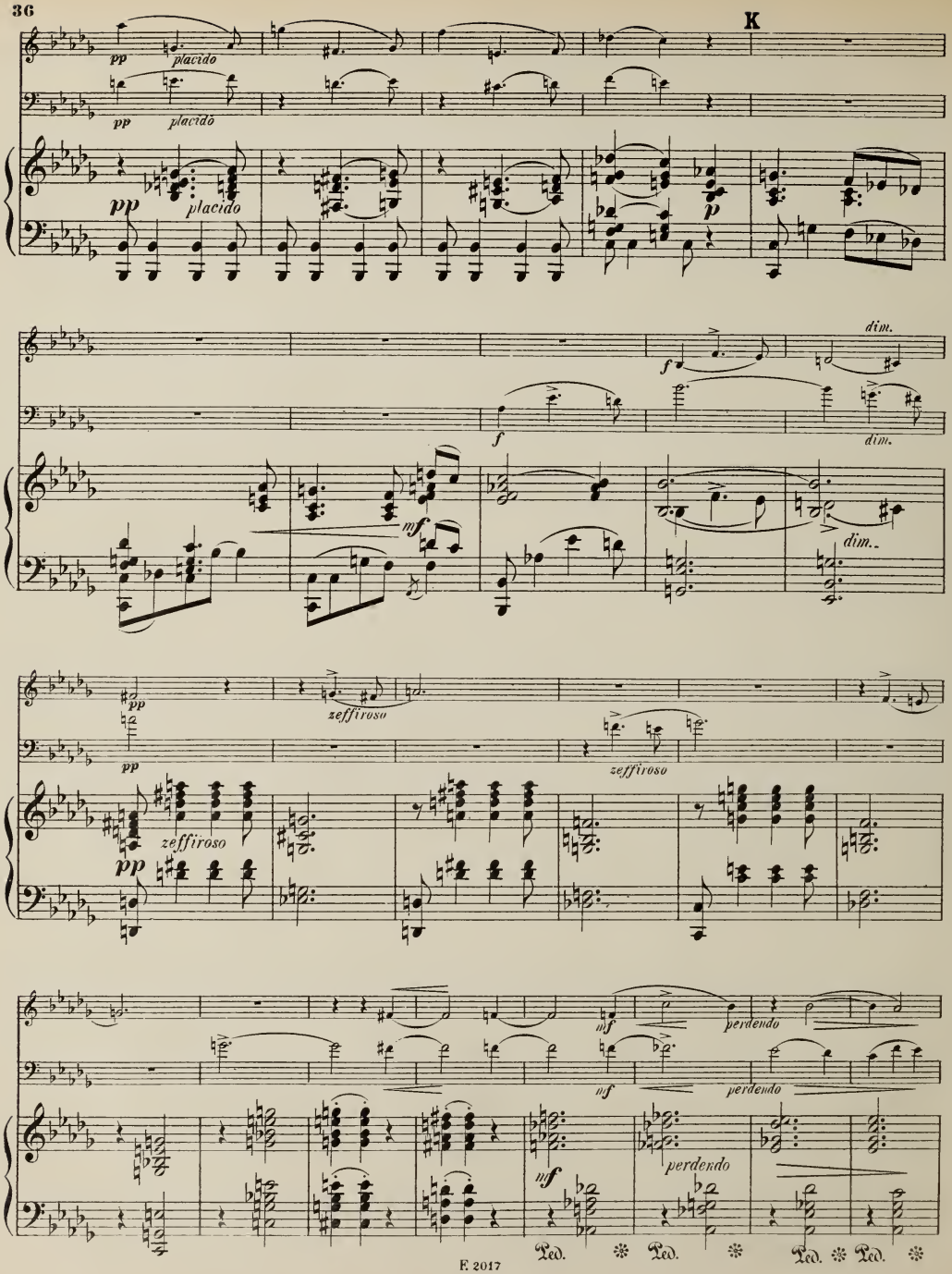

perdendosi
perdendosi
perdendosi
p
H
pp molto espressivo
p molto espressivo
molto espressivo
p
mf
mf
p
f
f
più f
al
ff
dim.
più f
al
ff
dim.
più f.
al
ff
dim.

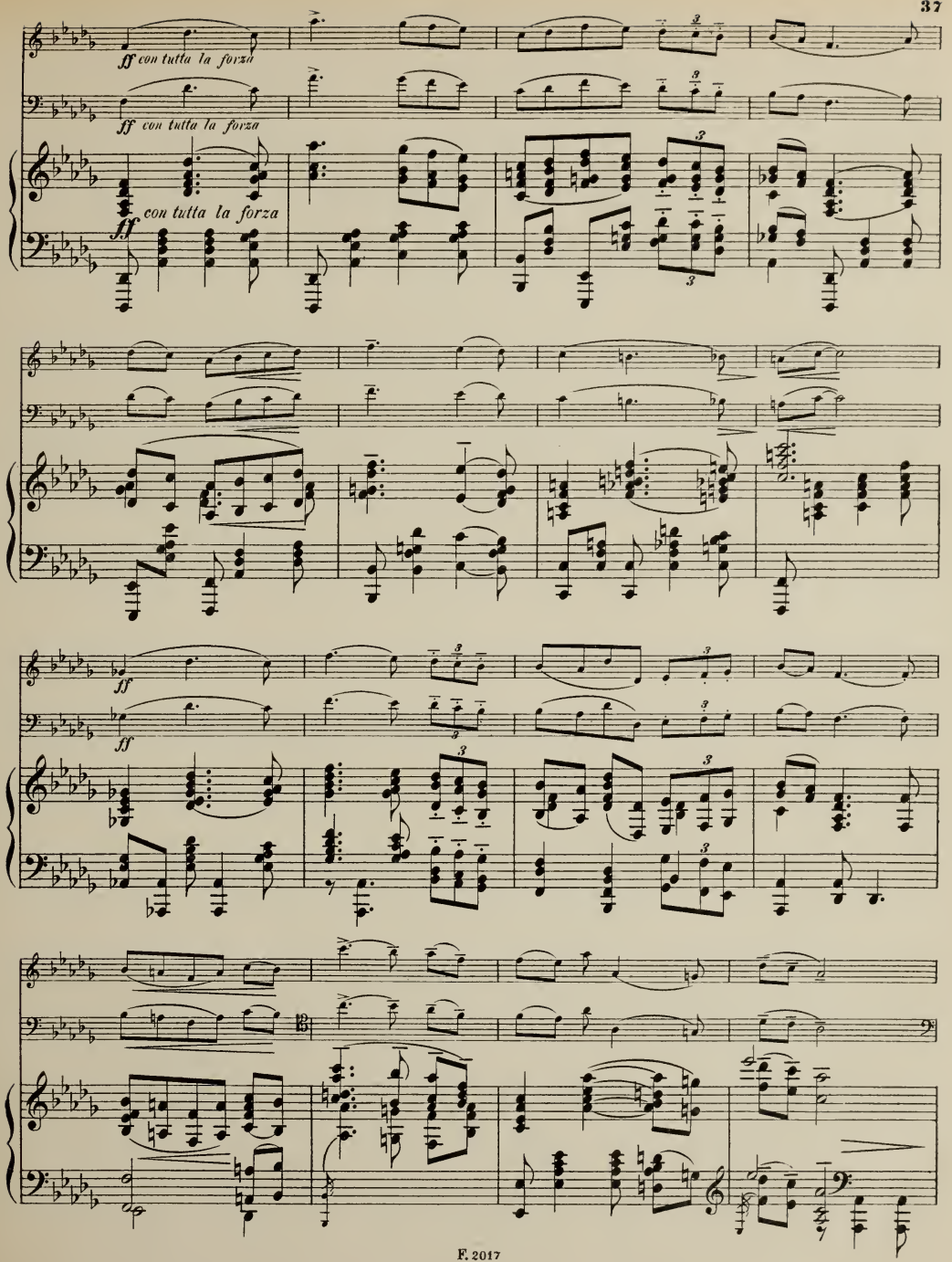

pp
spianato
intimo
pp spianato
intimo
pp arpeggiato
Ped.
Ped.
Ped.
Ped.
sim.
p
p
p
mf
cresc.
f
mf
cresc.
f
p sferio
mf
cresc.
f
p sferio

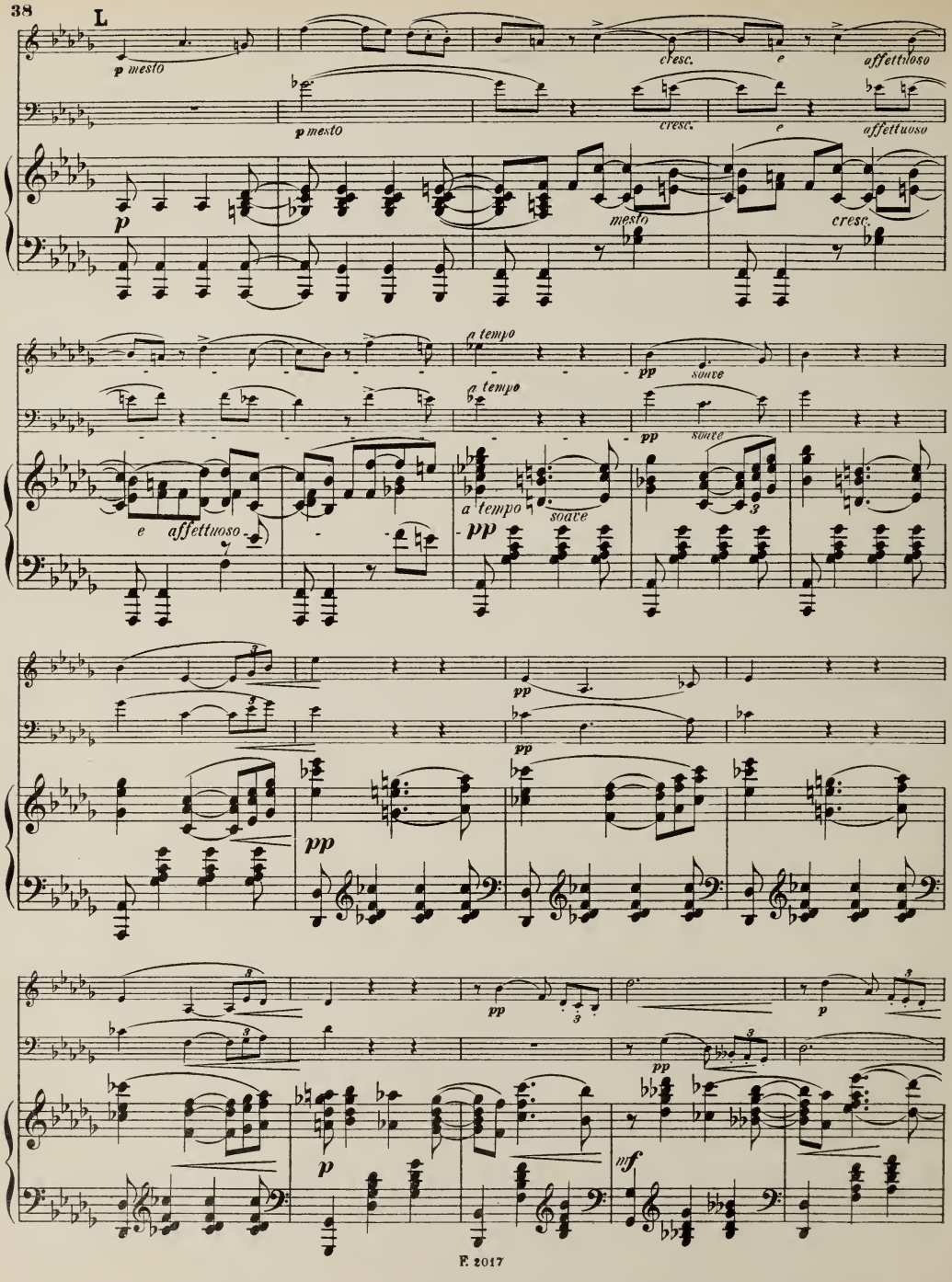

sferio
p
poco rit.
poco rit.
I a tempo
e decresc.
a tempo
mf
suave
mf suave
a tempo
legatissimo
p
decresc.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
f
f
mf
p

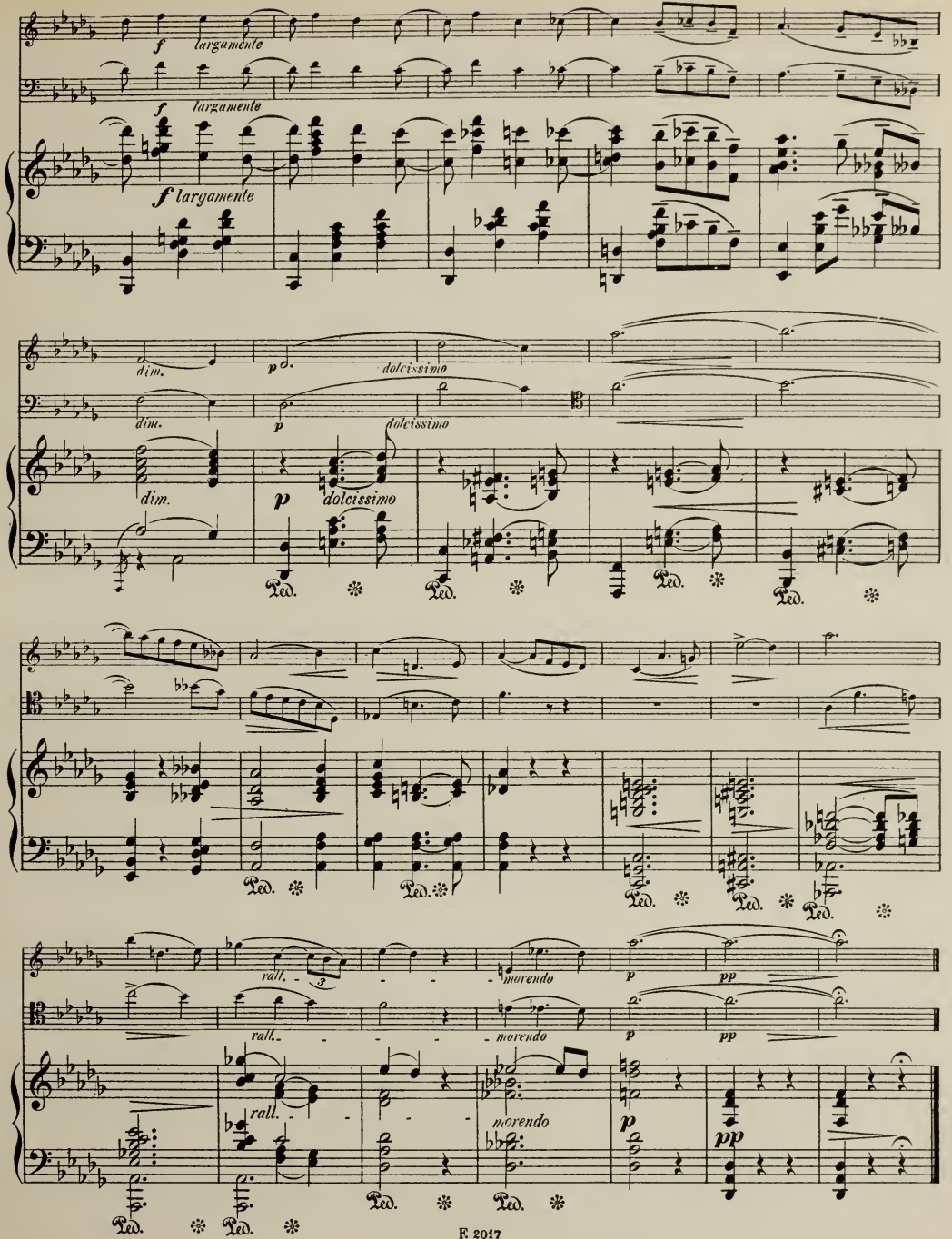

dim.
dim.
p
p
p
Ped.
Ped.
Ped.
sim.
p pietoso
p pietoso
pp
cresc.
cresc.
p intimo
p intimo
p


mf
mf
mf
mf
f
f
largamente
vibr.
largamente
largamente
p
mf
f
p
mf
p
mf

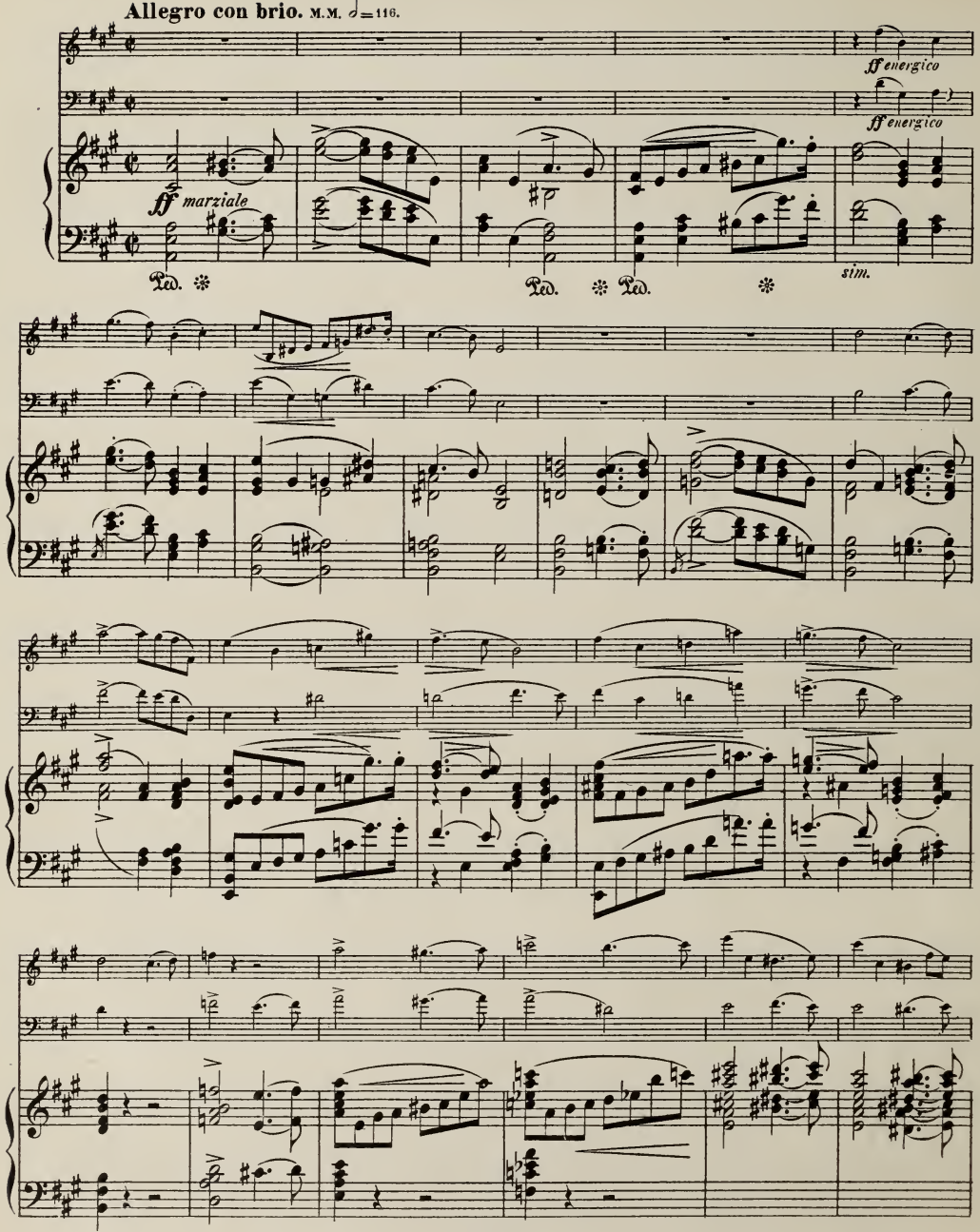

K
pp placido
pp placido
pp placido
p
dim.
f
f
dim.
mf
dim.
pp
zeffiroso
pp
zeffiroso
zeffiroso
pp
mf
perdendo
mf
perdendo
mf
perdendo
Ped. Ped. Ped. Ped.

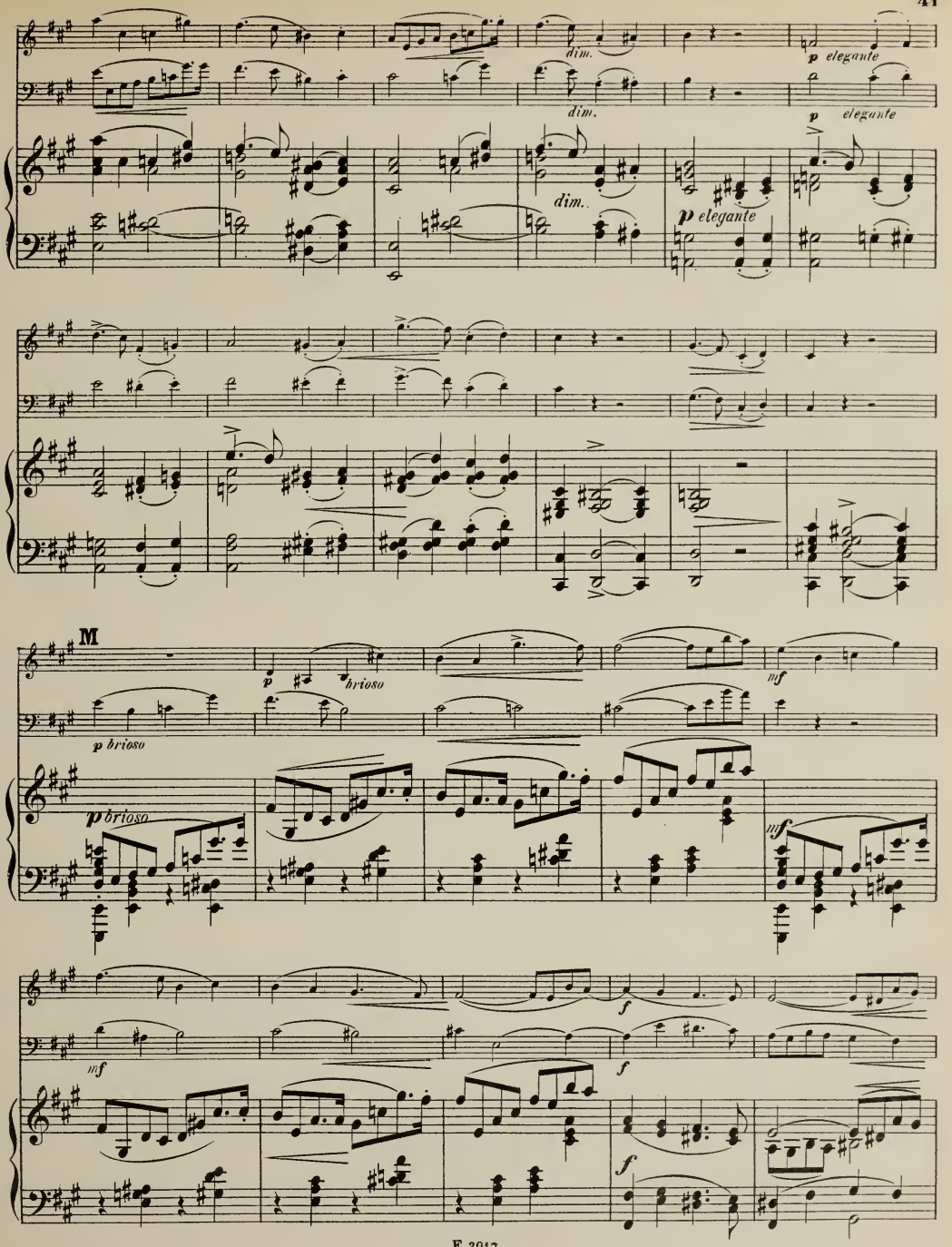

ff con tutta la forza
ff con tutta la forza
ff con tutta la forza
ff
ff

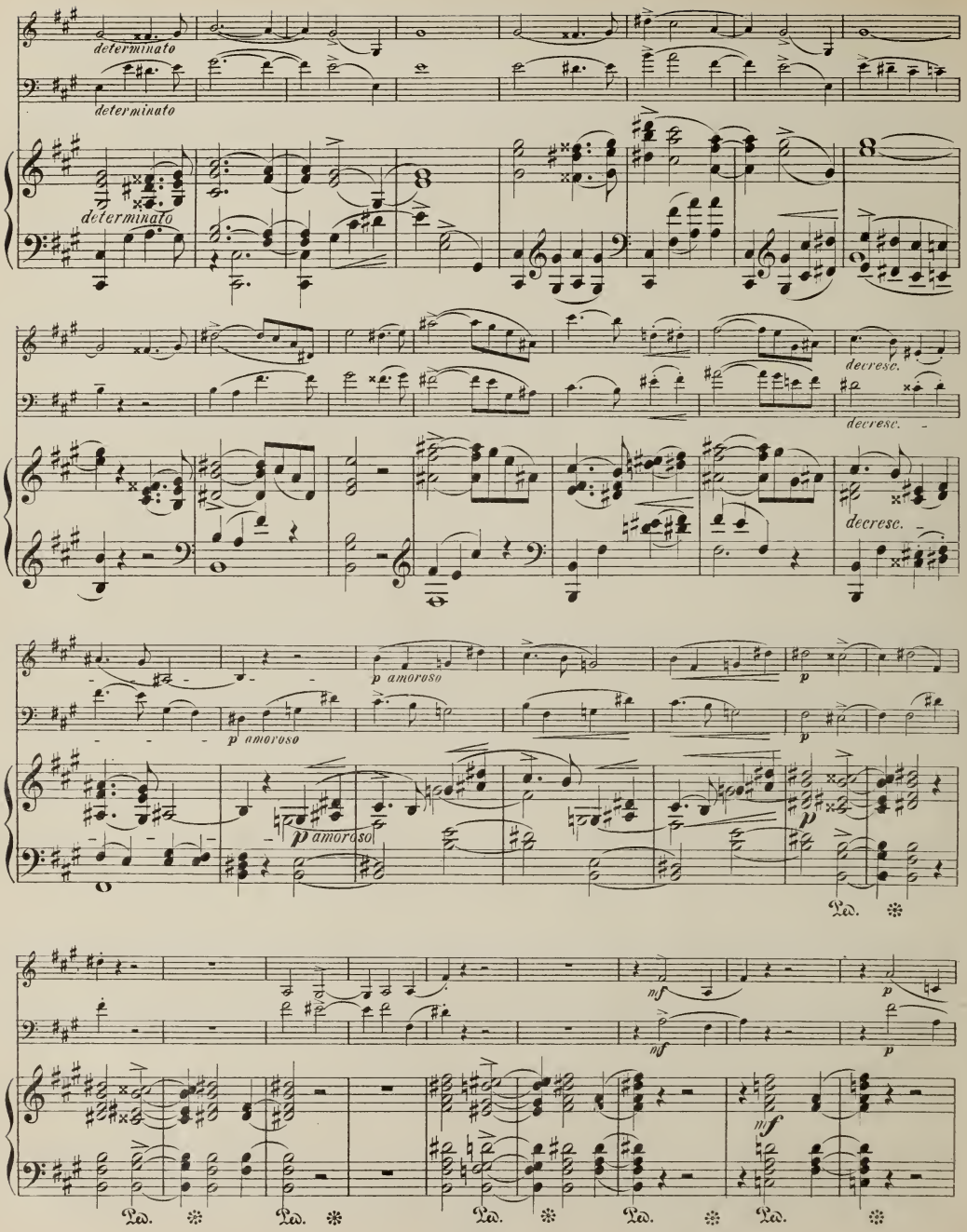

L
p mesto
cresc.
e
affettuoso
p mesto
cresc.
e
affettuoso
p
mesto
cresc.
a tempo
pp
soave
a tempo
pp
soave
e affettuoso
a tempo
pp
soave
pp
pp
pp
pp
p
pp
p
mf

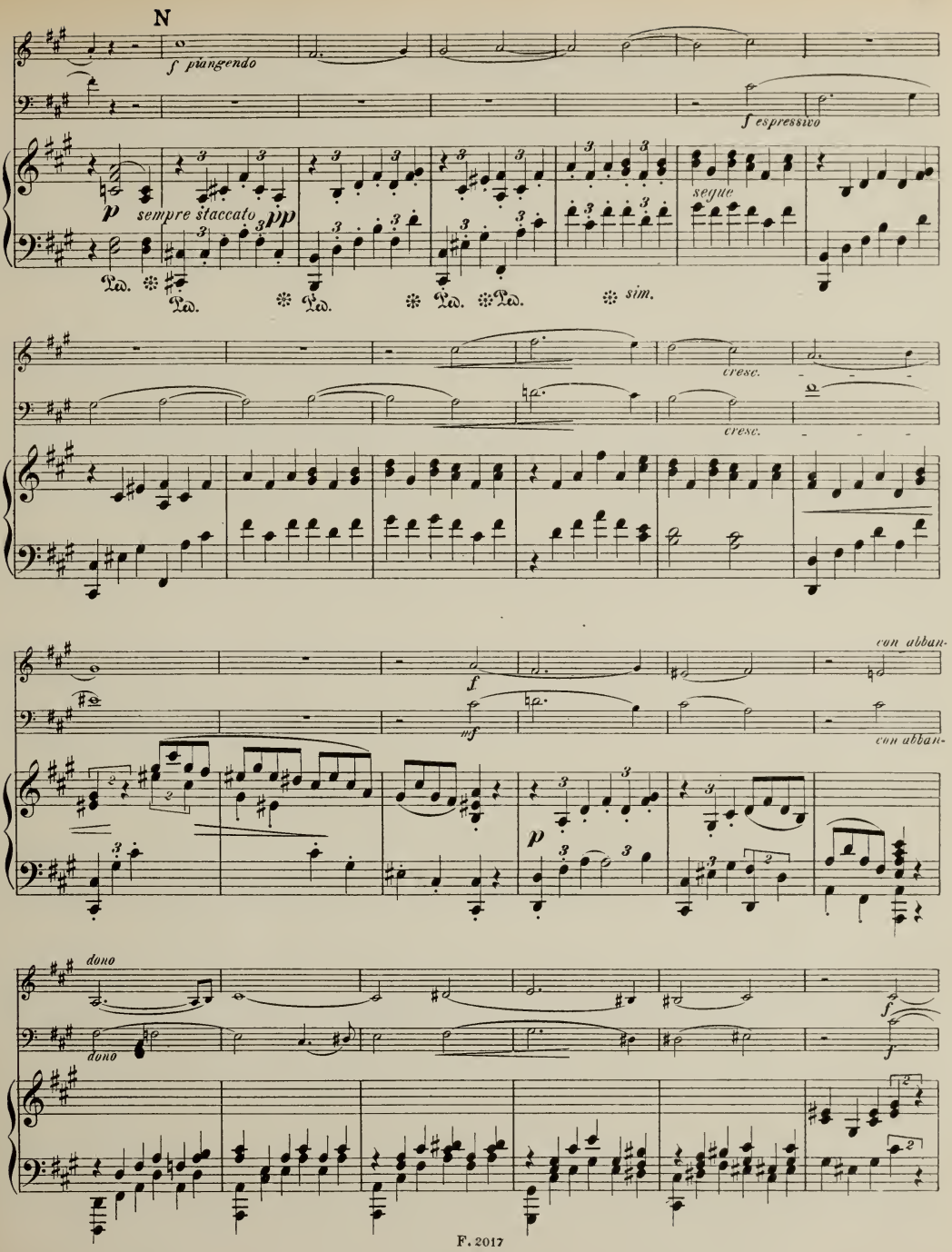

f largamente
dim.
p dolcissimo
Ped.
rall.
morendo
pp

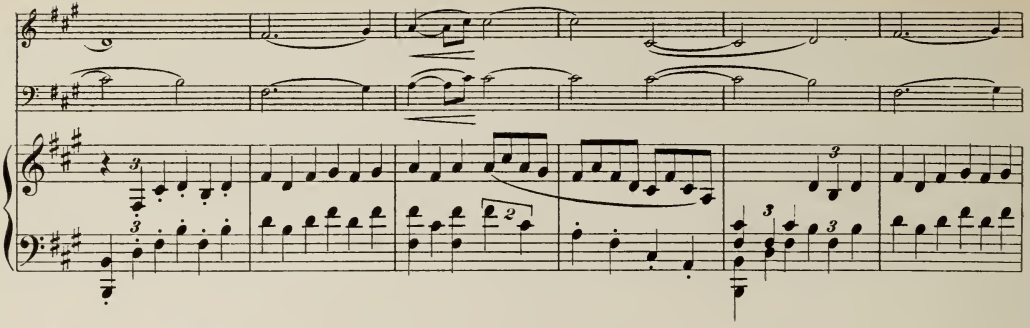
Nº 4.

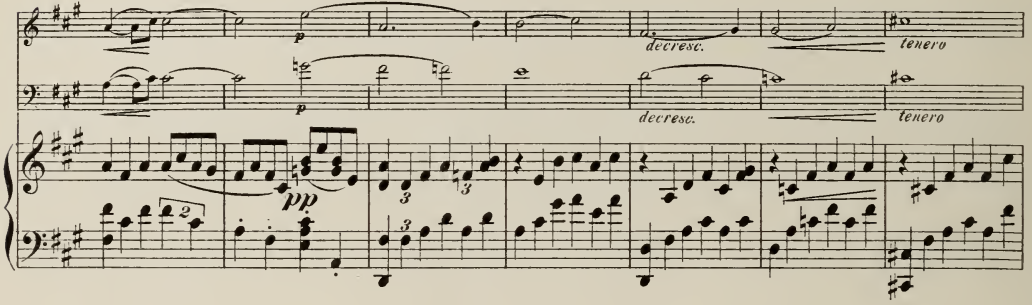

Allegro con brio. M.M. ♩=116.
ff energico
ff energico
ff marziale
Ped. ✻
Ped. ✻ Ped. ✻
sim.

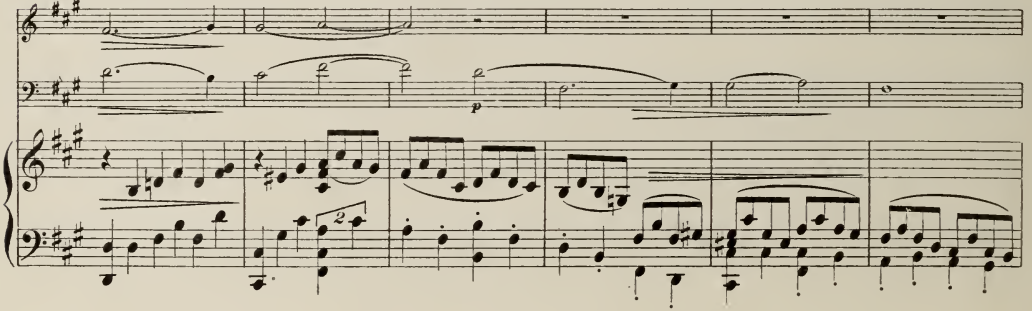

dim.
dim.
dim.
p elegante
p elegante
p elegante
M
p brioso
brioso
nf
p brioso
nf
nf
f
f
f

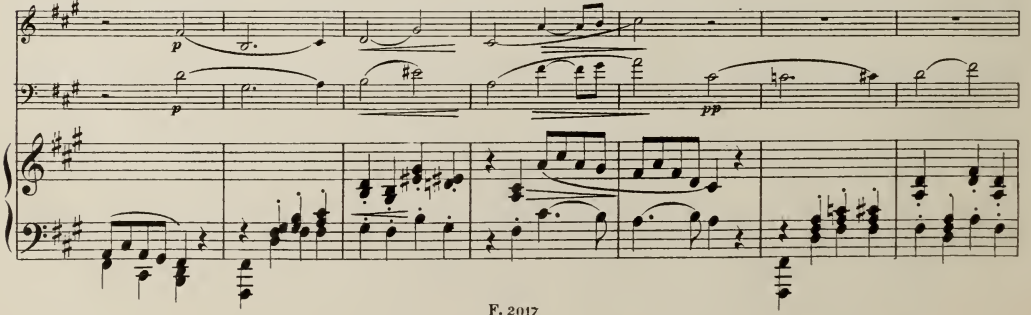

determinato
determinato
determinato
decresc.
decresc.
decresc.
p amoroso
p amoroso
p amoroso
p
p
Ped.
mf
mf
p
p
Ped.
Ped.
Ped.
Ped.
Ped.

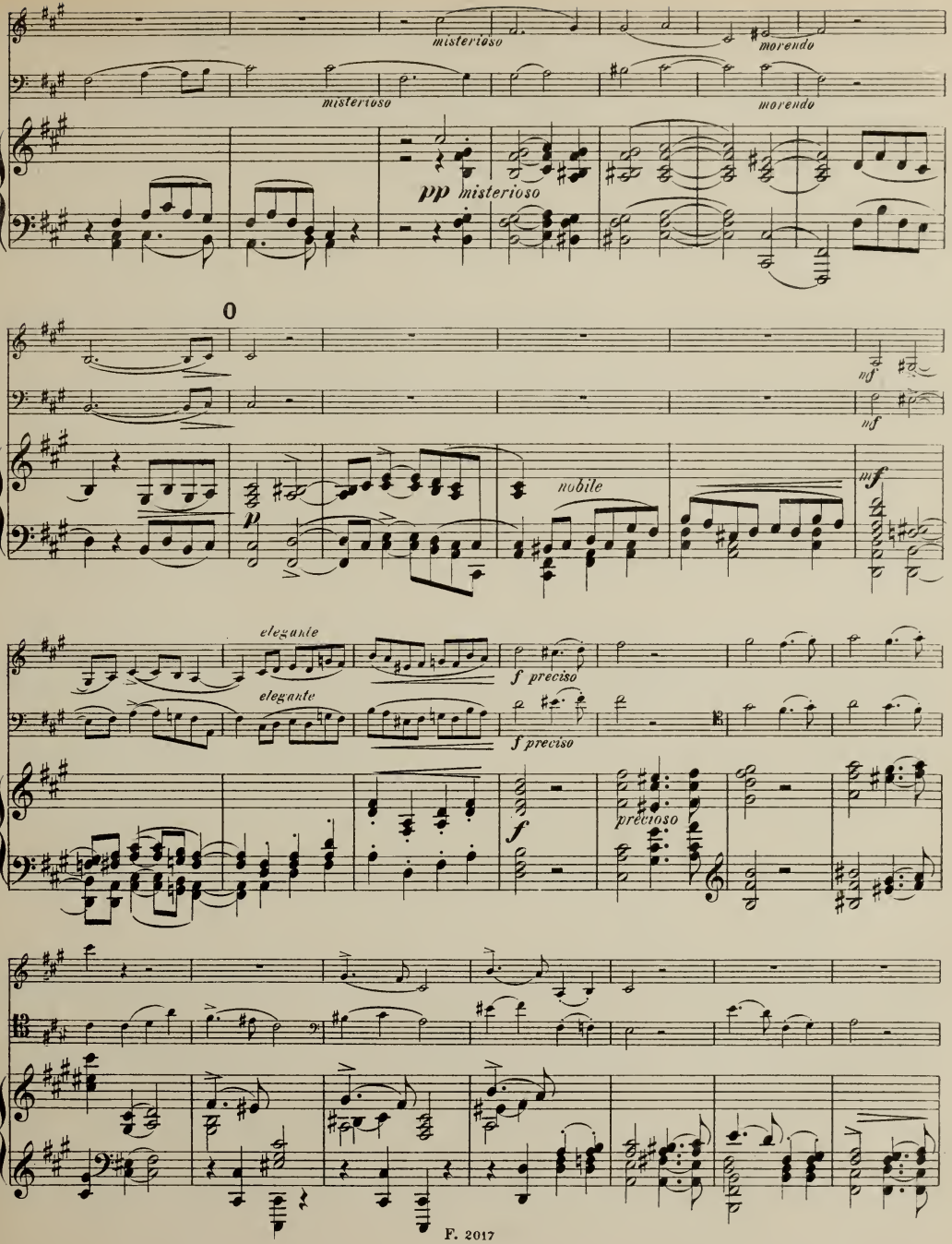

N
f piangendo
f espressivo
p
sempre staccato
pp
segue
Ped.
sim.
cresc.
cresc.
f
mf
con abban-
con abban-
p
dono
dono
f
f

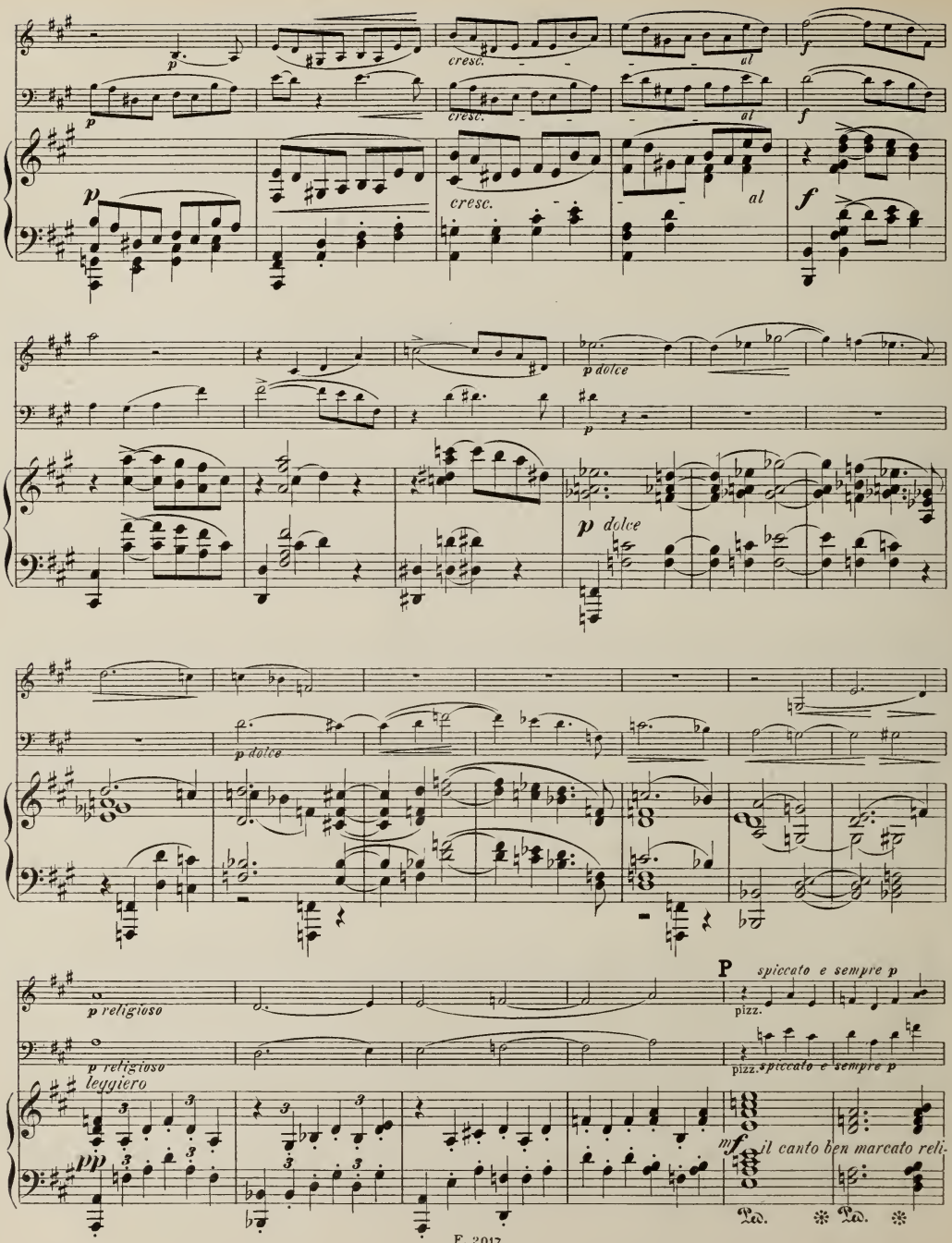


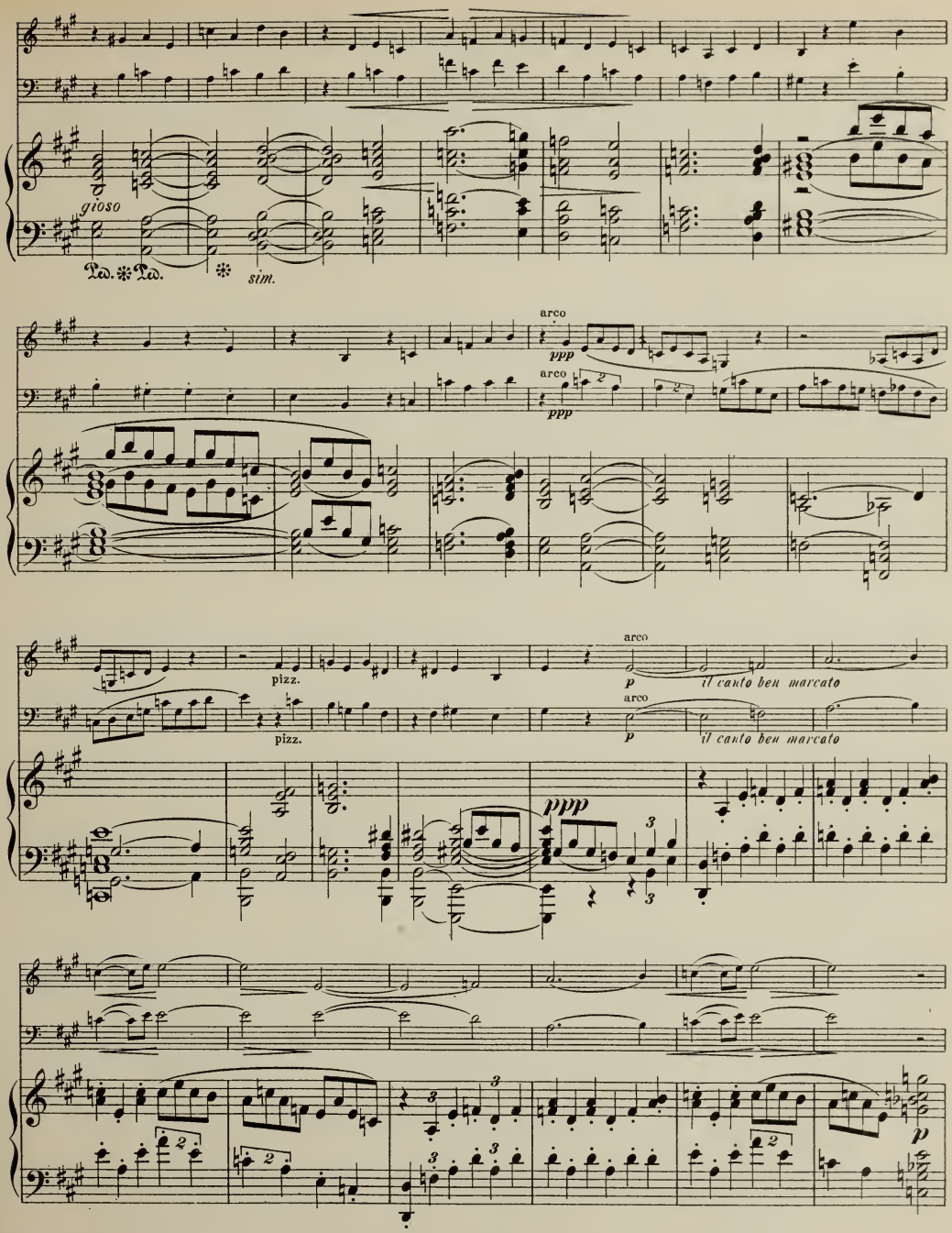

p
decresc.
tenero
pp

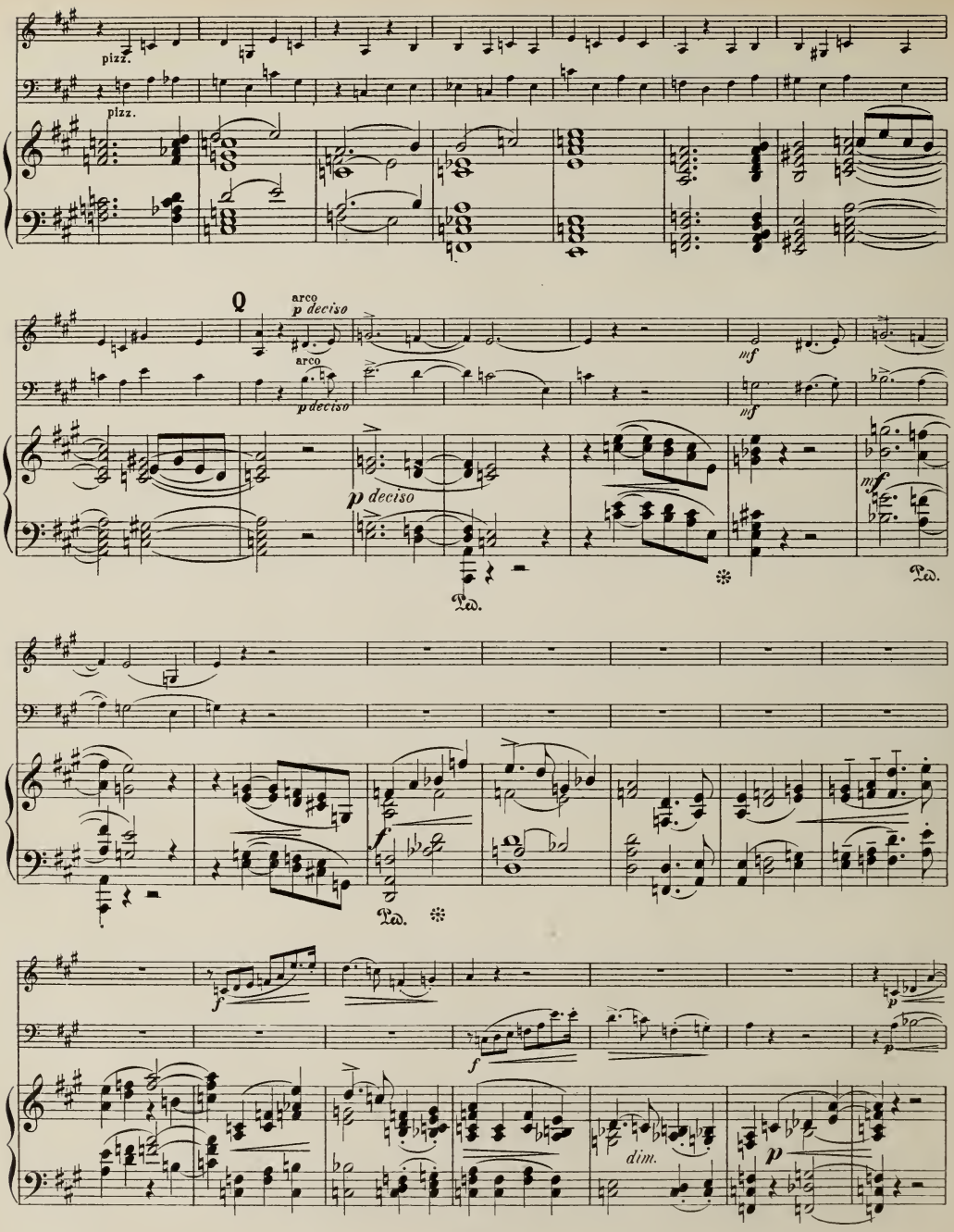

p

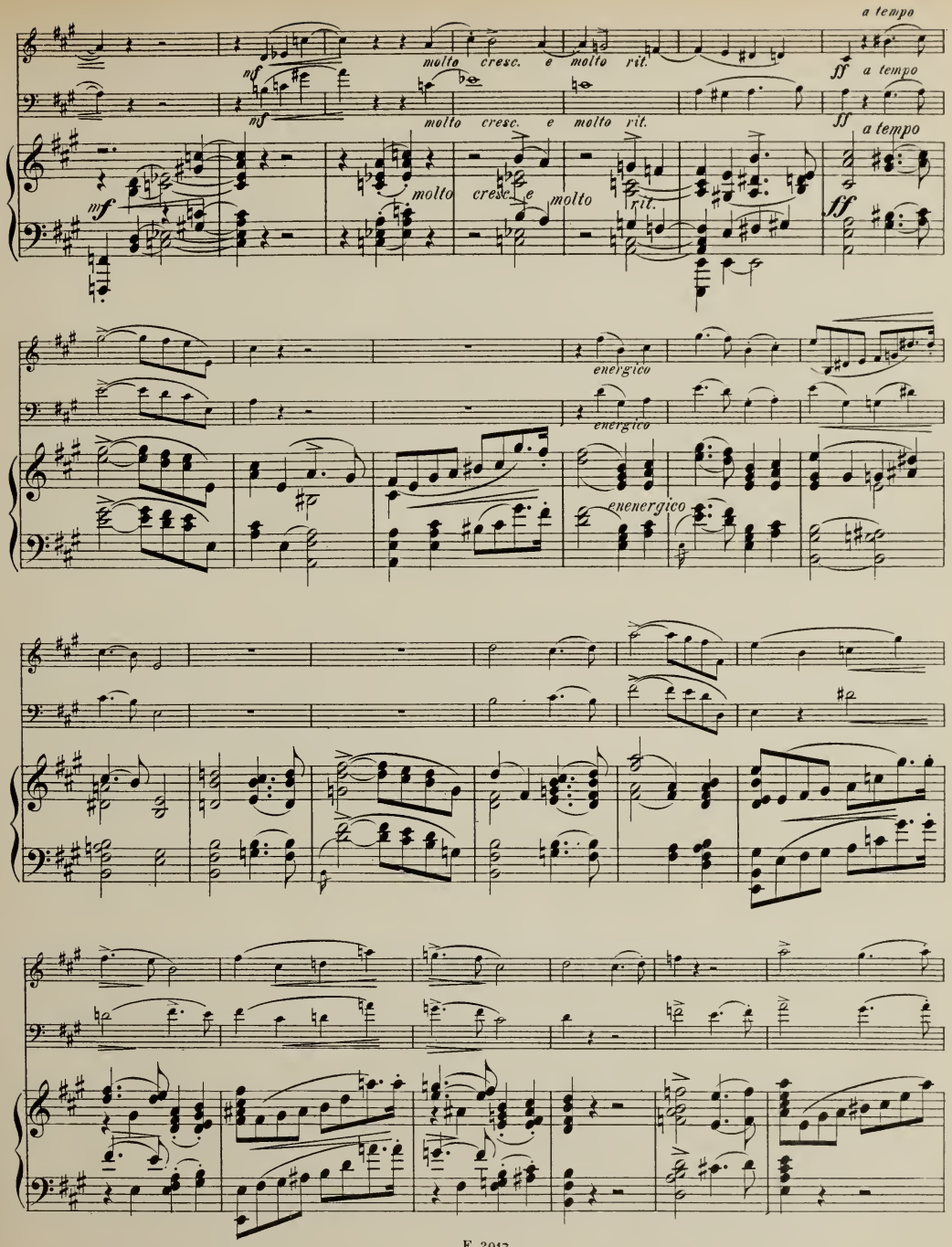

p
pp

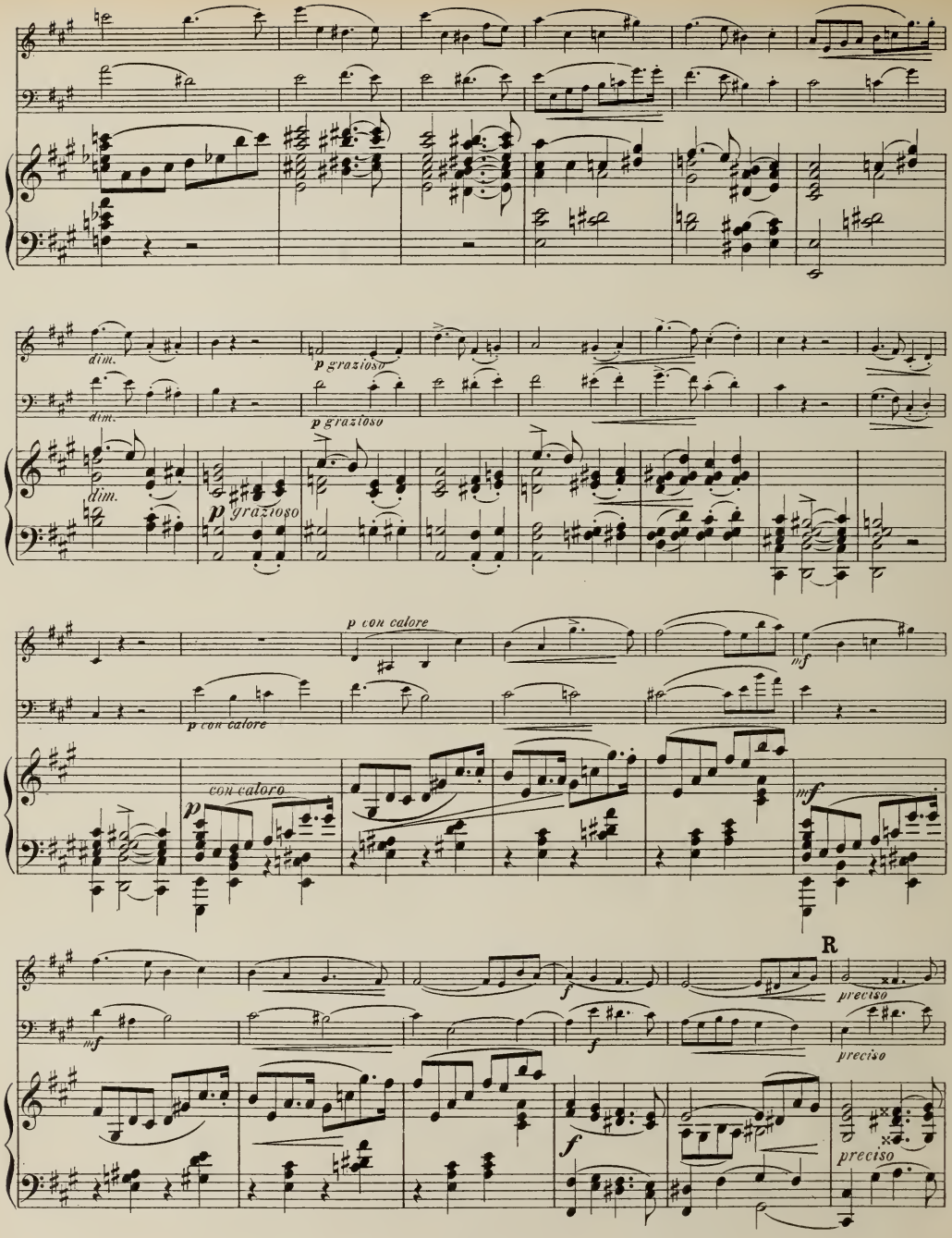

misterioso
morendo
misterioso
morendo
pp misterioso
0
mf
mf
nobile
mf
elegante
f preciso
elegante
f preciso
f
precioso

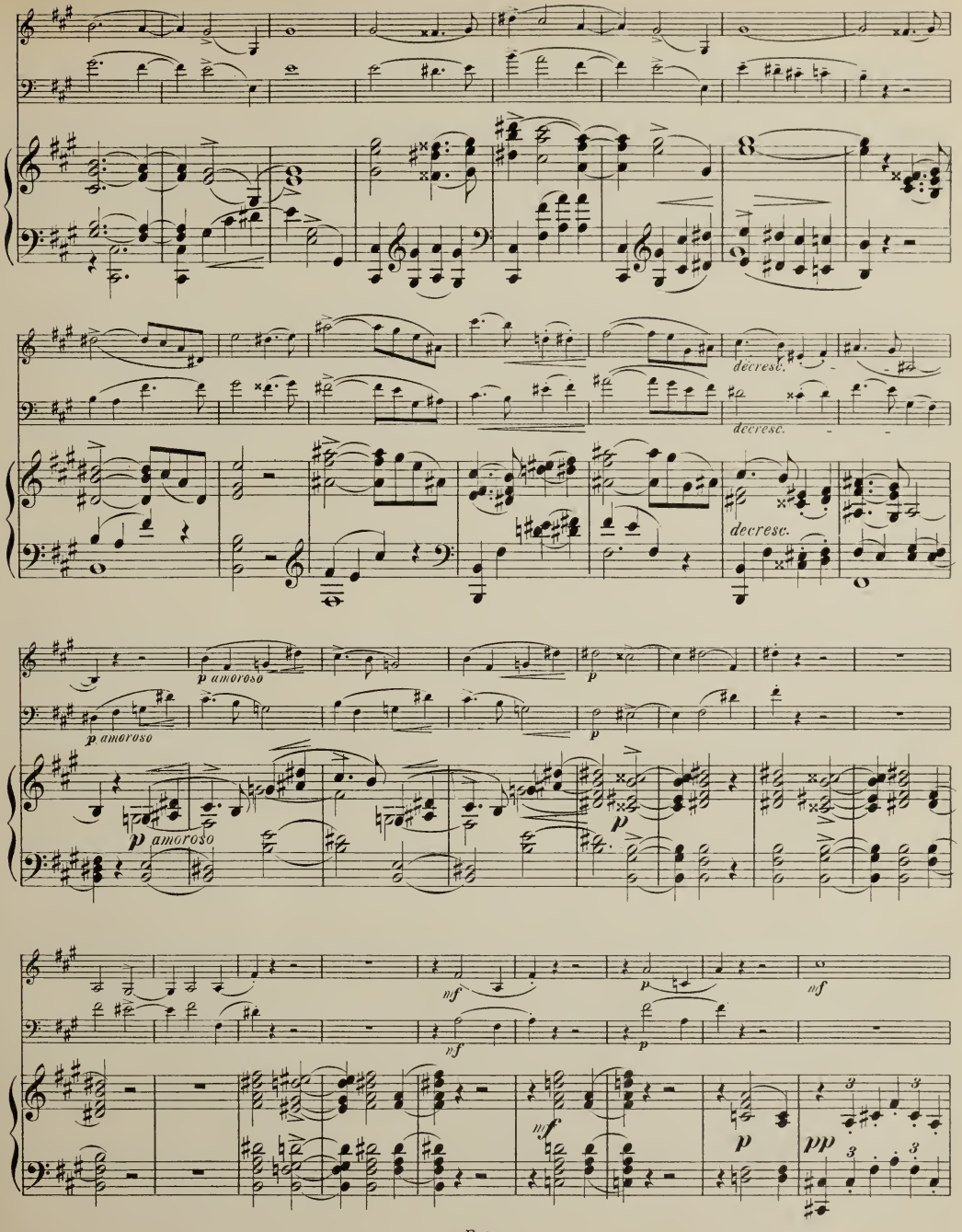

p
cresc.
al
f
p dolce
dolce
P
spiccato e sempre p
pizz.
p religioso
leggiero
pp
mf
il canto ben marcato reli-
Ped.

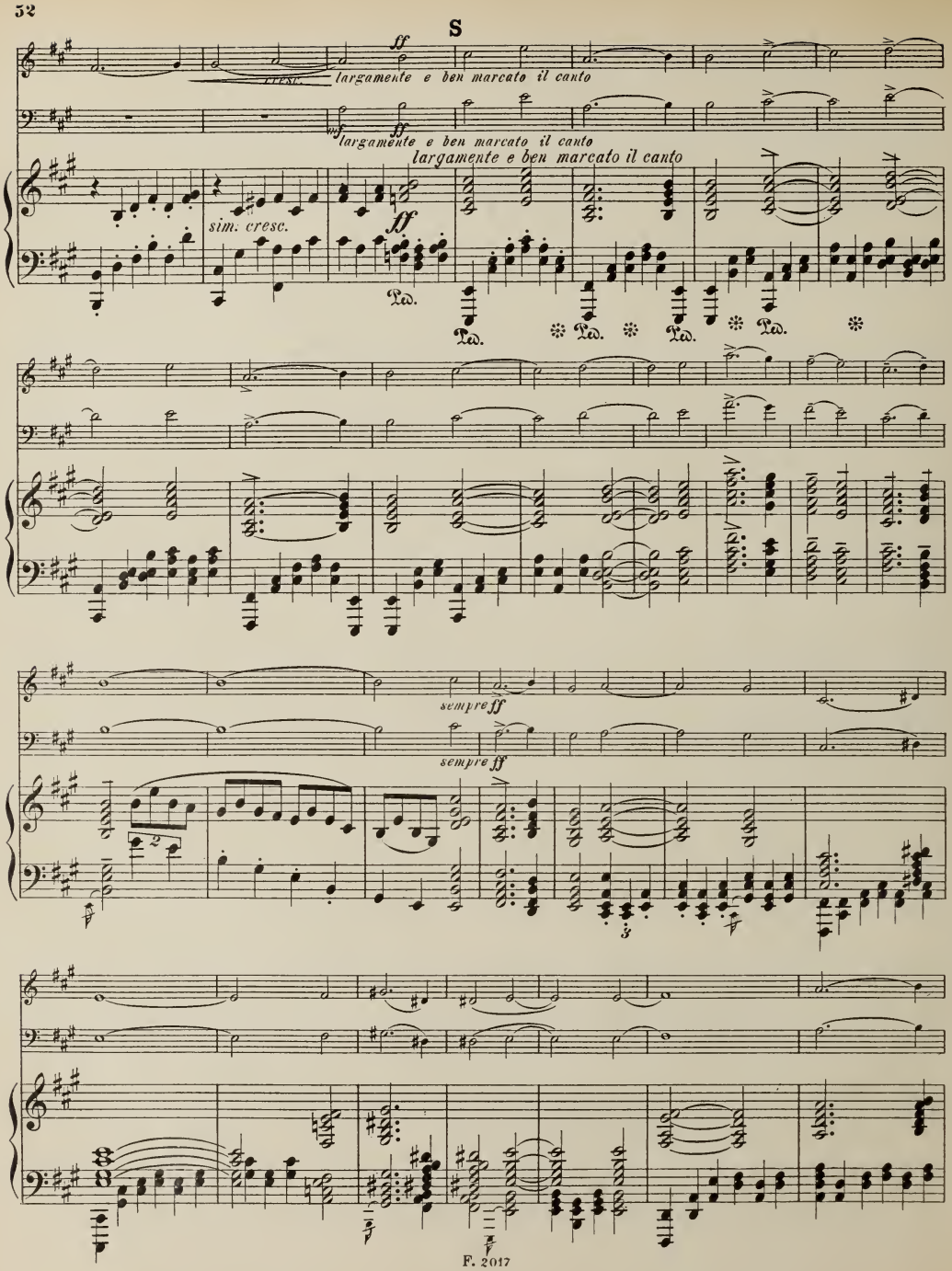

grioso
Ped. ✻ Ped.
✻ sim.
arco
ppp
arco
ppp
pizz.
pizz.
arco
p
il canto ben marcato
arco
p
il canto ben marcato
ppp
p

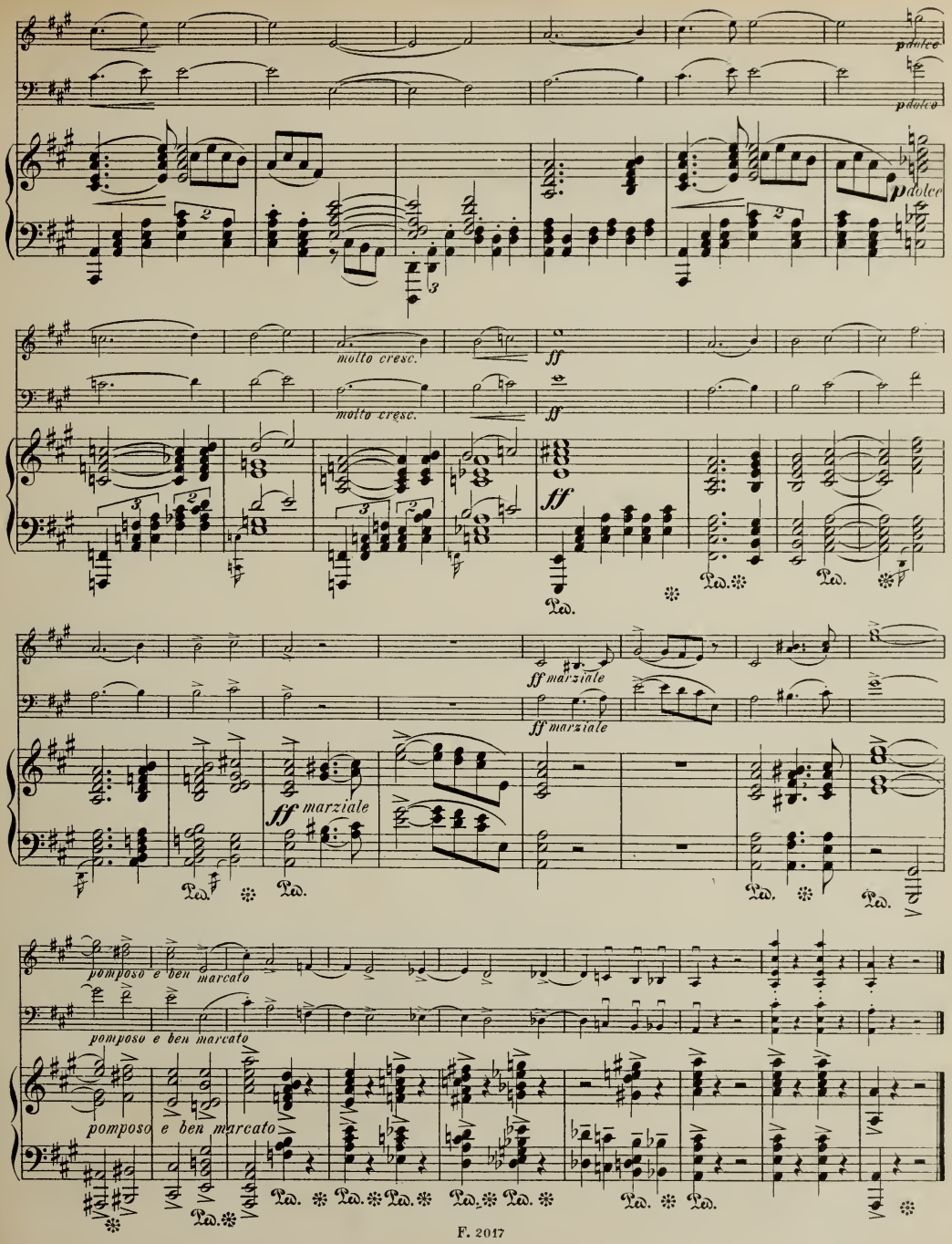

pizz.
pizz.
arco
p deciso
arco
p deciso
mf
mf
p deciso
Ped.
mf
Ped.
f
Ped.
f
f
dim.
p


a tempo
mf
molto cresc. e molto rit.
ff
a tempo
energico
enenergico


dim.
dim.
dim.
p grazioso
p grazioso
p grazioso
p con calore
p con calore
con calore
mf
mf
f
f
f
R
preciso
preciso
preciso


decresc.
decresc.
decresc.
p amoroso
p amoroso
p amoroso
mf
mf
p
p
mf
p
pp


S
ff
largamente e ben marcato il canto
cresc.
largamente e ben marcato il canto
largamente e ben marcato il canto
sim. cresc.
ff
Ped.
Ped.
Ped.
Ped.
sempre ff
sempre ff
3


dolce
molto cresc.
ff
ff marziale
pomposo e ben marcato

RECITAL OF WORKS BY AMERICAN AND RESIDENT COMPOSERS.—While the Boston public as a rule are not apt to become excited about novelties, it would yet have seemed strange if the unique excellence of Mr. Lavallee's concert in Union Hall on Tuesday evening had not been generally appreciated. We have to record indeed the first substantial recognition that has yet been afforded that among American and resident musicians the predominance of composers and men of creative talent is encouragingly large. It has remained for a foreigner not simply to discover the importance of the American musical profession in the respect referred to, but to demonstrate this importance in a manner at once creditable to his artistic ability, to his tact, and to his exceptional interest in a grossly neglected cause. Mr. Lavallee gave the first of his series of concerts at a disadvantage which few could have undergone with so much pluck, and with a result so successful; for though physically disabled and in constant suffering from pain, his piano playing was delightful and artistic to a degree that he has not yet manifested here; and no doubt owing to a superhuman effort on his part, with which the audience was in sympathetic admiration. There were no moments of dullness in his concert, and his programme represented the works of fifteen American and resident composers, namely: Wilson G. Smith of Cleveland; Lavallee, Foote, Maas, Sherwood and Jonas of Boston; and Buck and Mason of New York;—a generous list of other American composers to be represented at the next recital. It is but just to acknowledge as the most praiseworthy, as well as the most elaborate composition of the recital a trio for pianoforte, 'cello and violin, by Arthur Foote. The composer, as is not generally known, was for years a student in composition under Professor J. K. Paine of Harvard College, and we regret that the crowning element of the recital could not have taken the form of an even more extensive acknowledgment of the only American composer (Prof. Paine) whose compositions are generally respected in Germany. The trio referred to consists of four movements, an allegro con brio; allegro vivace; adagio and allegro comodo. It is evident that Mr. Foote has not constructed his work upon old models; nor has he permitted himself to be hampered by rules of formal construction and expression, in the use of which the older composers could well appear natural; for they were no mere imitators of law and order, but were in every essential respect creators, and therefore more or less superior to law. Mr. Foote's trio, like some of the best modern works of its class, is to be commended upon broader principles than such as refer to rigorous style of writing. Each movement is complete in itself, each is elegant; yet not the slightest room for doubt is afforded of the composer's ability to intertwine an abundant network of thematic material, though he has substituted instead a higher and more advanced system of development. The germ of every idea he presents most naturally unfolds itself, and the result achieved is in a vast amount of rich and original material which would amply repay an analysis of its every part, but which we have only had space to refer to it in general and as we trust in appreciative terms. At the conclusion of its performance by Messrs. Foote, DeSeve and Schmidt, the composer was several times recalled. Mr. Lavallee's compositions consisted of a Bolero, sung by Miss Maud Nichols, an Etude, Le Pallon, and an original transcription from Faust. To the Bolero, not even the most fastidious Spanish musicant could object, and it is not only admirable in suggesting the piquant and elastic step of the most popular of Spanish dances, but unusual skill has been shown in its vocal adaptation. Miss Maud Nichols rendered it with charming effect, the intricate malismas in which the piece abounds being delivered with rare clearness and nicety. Both the piano compositions are superbly constructed, and were rendered with an enthusiasm which necessitated Mr. Lavallee's response to several recalls. In regard to the remaining compositions performed, the exegencies of time and space impel a brief recognition of several interesting though unpretentious pieces by Sherwood, an admirable set of characteristic compositions by Wilson S. Smith, and a brilliant polacca by Jonas. There were no vacant seats in the hall until the close of the concert, and the interest bestowed was very hearty and unanimous in reflecting credit upon a most praiseworthy enterprise. Home Journal Nov 14 88

THE ODEON.

SIXTH AND LAST CHAMBER CONCERT.

SEASON OF 1887-8.

COLLEGE OF MUSIC STRING QUARTET.

HENRY SCHRADIECK, First Violin. FR. HAGEDORN, Second Violin.

ALESSANDRO SYLVA, Viola. LINO MATTIOLI, Violoncello.

ASSISTED BY

MISS CECILIA GAUL, Piano. FR. STORCH, Double Bass. CARL SCHUETT, Clarionet

MISS CORA STONE, Voice. A. SCHRICKEL, Horn. H. WOEST, Bassoon.

E. W. GLOVER, Accompanist.

Friday, April 6, 1888, at 8 o'clock.

PROGRAMME.

TRIO—Piano, Violin and 'Cello—C minor, op. 3, ... Arthur Foote

1. Allegro con brio.
2. Allegro vivace.
3. Adagio molto.
4. Allegro con moto.

Mr. Arthur Foote, of Boston, ranks among the most distinguished native American Pianists and composers.

VOICE—*a.* Ah! Rendimi, from the opera of "Mitrane," . . . . . Rossi, 1686

b. Vittoria, ... Carissimi, 1650

PIANO—*a.* Sonata, ... Scarlatti

b. Nocturne, G major, ... Chopin

c. Mazurka, D major, ... Chopin

d. Traumeswirren, ... Schumann

VOICE—"Der Hirt auf dem Felsen" with clarionet obbligato, ... Schubert

SEPTET—For Violin, Viola, 'Cello, Double Bass, Horn, Clarionet, and Bassoon, op. 20, ... Beethoven

1. Adagio—Allegro con brio.
2. Adagio cantabile.
3. Tempo di minuetto.
4. Tema con variazioni.
5. Scherzo.
6. Andante con moto alla marcia—Presto.

The Chickering Piano used at this concert is from D. S. Johnston & Co.

MR. CALIXA LAVALLEE'S AMERICAN CONCERT. Comm Nov 15/88

Native composers are under a debt of gratitude to Mr. Calixa Lavallee for a step made in the right direction, an effort to bring before the public the best works of native musicians. That the idea was a success was abundantly proven by the audience which crowded Union Hall in every part, a vast number standing through the long programme. A concert like this, the first of its kind in this city, is not for criticism, nor was there anything in the performance to criticise adversely. The composers represented were Messrs. Wilson G. Smith (a rising young composer of Cleveland), Arthur Foote, Louis Maas, William H. Sherwood, Ernst Jonas, William Mason, Dudley Buck and Mr. Lavallee himself. Many of the works were in the smaller forms of composition. Mr. Arthur Foote's trio, performed by Messrs. De Seve, Jonas and the composer, was the most ambitious number of the concert, and impressed us as a most musicianly production. Besides the gentlemen mentioned above, Mr. Lavallee had the assistance of Miss Maud Nichols, soprano. A second concert also, entirely made up of the works of native composers, will be given in a couple of weeks, and what, with this and the "American" concert, with which the Apollo Club intend to close their season, the American muse seems at last to have a chance.